

WARLOCKTM 5

THE FIGHTING FANTASY MAGAZINE



A Penguin Magazine

95p

Vol 2 No 1
Quarterly



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Steve Jackson's challenging new game

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Dear Adventurer

Warlock Magazine is a year old! Twelve months ago, we and the Grand Wizard were biting our knuckles (we'd already got past our nails) when *Warlock 1* came back from the printers. How would FF readers view this new magazine? Was the content right? And the art? Would anyone apart from our mothers actually go out and buy it? The answer is now clear. With a regular circulation of around 35,000 copies, you, the readers, have made *Warlock* an undisputable success.

There have been problems, changes and new features. Some readers (like Daniel Clayton last ish) didn't like revamps of the original adventures or shortened versions of new adventures. That's changed. From last issue onwards, only original adventures will appear. You wanted more letters. *The Warlock's Quill* page has been extended. And more changes will be introduced in line with the *Fighting Fantasy Feedback* results coming in from last issue's poll.

As long as we keep *Warlock* in tune with what you want to read, the mag will continue. Many readers have requested that *Warlock* should come out more often. Waiting three months for the next issue is hard.

The main reason for the delay is the work-load. It takes a lot of work to put together a magazine *and* keep the FF Gamebooks coming out at a steady rate! But who knows? With the circulation still rising, there is even more pressure on the Grand Wizard's arm . . .

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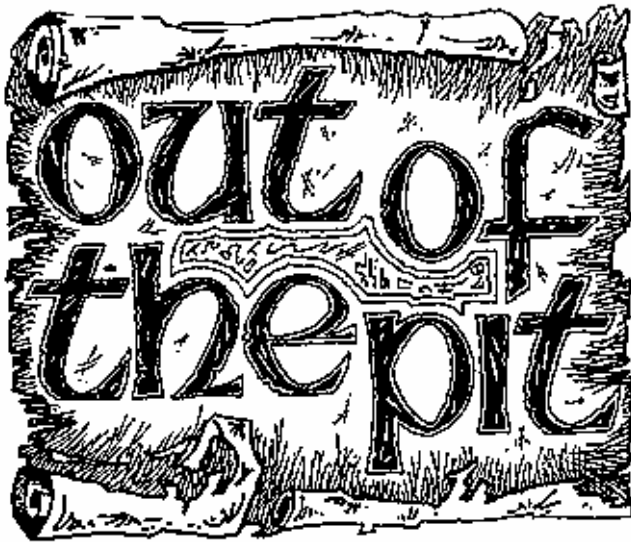
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The Apes of Mauristatia

by Steve Jackson

This issue's *Out of the Pit* is a little different from normal. It describes some of the higher-order animal species living in the *Sorcery!* land of Kakhabad. On pages 26-7 you will find a map of the area, which also doubles as a board for a multi-player role-playing adventure using the *Fighting Fantasy* RPG rules. Readers wishing to play this adventure should allow only the Games Master to read *Out of the Pit*. Adventurers will find out all about the creatures described below when they set off *In Search of the Mungies' Gold*.

The north-western corner of Kakhabad is largely unexplored. As evil and chaotic creatures were forced into the Verminpit and spread themselves across the land, the civilised kingdoms lost sight of them. Over generations, they evolved and mutated to fit their new habitats, and now men can only guess at what manner of creatures lurk in the nether regions.

Recently a merchant ship from Brice set sail on a trading mission to Kharé. Its captain, Santé Shaaman, arrived at the cityport at dusk. While his crew unloaded the cargo, Captain Shaaman made his way to the Wayfarer's Rest to spend the night. It was there that he heard of the Mutton Fish.

A fisherman in the inn was talking of huge fish swimming in Lake Lumlé – fish so large that they would provide enough food for a month of banqueting, and with flesh so tasty and tender that those of the crew who tasted them soon became hopelessly addicted to their flavour.

An idea sparked in Shaaman's mind. If the fisherman's words were true, this could be an opportunity for him to make money – perhaps even his fortune. If he could take a catch of these fish back to Brice, this cargo would be of inestimable value – provided that the taste of those fish truly was as addictive as the fisherman made out.

The next morning, his ship sailed from Kharé into the great lake, with his crew's eyes peeled for signs of the Mutton Fish. It was late afternoon when the storm broke.

A tremendous gale blew the ship across Lake Lumlé to the north-western shore, where it ran aground and stuck in the muddy bed. There were no casualties, but the ship could not be freed. The

only means of freeing the ship was to unload its cargo and return for it later. With the load lightened, it eventually became possible to set sail once more. A handful of crew were left ashore to guard the cargo until Shaaman could return with a smaller rescue ship.

When he did return, some six weeks later, only one crew member remained alive. The cargo had been ransacked. The bodies of three less fortunate crew members lay around the shore, mutilated beyond recognition. The surviving crew member was in a state of nervous shock. His rantings made no sense to anyone, but one word continually punctuated his account of what had happened: *Apes!*

The north-western shore of Lake Lumlé rises into the foothills of the Cloudcap Mountains. The crew men had discovered some of the inhabitants of the mountains. They had discovered the *Apes of Mauristatia!* Four species of Great Ape dominate Mauristatia and each is very different from the more familiar apes of the New World.



HOWL CATS

When first discovered, Howl Cats were mistaken for a variety of feline. Indeed, on first sighting, it is not difficult to imagine how this mistake was made. But they were subsequently discovered to be members of the ape family, even though their heads are more characteristic of a lion than an ape. They are short-haired apes, about the size of a large dog, and inhabit the timberline between forests and higher mountainous areas, mainly in the western reaches of Kakhabad. Their bodies are a mottled grey colour, but their heads are ringed with a bold, ruddy mane (hence their resemblance to a lion.)

Howl Cats are carnivorous. Though they attack in turn, one after the other, a second creature is rarely needed in a battle. Their jaws are lined with razor-sharp teeth, and each hand, or paw, wields a single slashing claw. They take their name from their battle-cry, an ear-piercing shriek which cannot fail to strike terror in the hearts of their opponents. This cry is always a prelude to their launching into attack, and, for the Attack Round following this howl, anyone fighting a Howl Cat must deduct one point from their Attack Strength. During a battle, a Howl Cat will voice its cry whenever it takes STAMINA damage, and its opponent must suffer the Attack Strength penalty for the next Attack Round. But each time it utters its scream, this drains one STAMINA point from the creature.

HOWL CAT

SKILL 8

STAMINA 9



WRAITH APE

Rarely seen during the day, Wraith Apes are a fiercely territorial species of large monkey. They hunt at night, usually in packs of three or four. Left to themselves, they will avoid humans, but if they find any sort of bipedal creature trespassing in their territory while they are patrolling at night, they will attack without warning.

Their short-haired fur is as black as coal, which serves to camouflage them at night, while they stalk their territory. A sharp-eyed observer (with a SKILL of 9+) will be able to spot them just before they approach, but only by their glowing red eyes. Wraith Apes have night vision and, when they attack at night, will add 2 to their Attack Strength against any creature without night vision.

However, such an observer must be looking for them high in the trees. Wraith Apes are so called because of their method of attack. A large fold of skin under each arm allows these creatures limited powers of flight. Throwing themselves from a high perch, they are able to glide deftly down upon their victims and land accurately in front of them. To anyone who has never come across a Wraith Ape before, this frightening spectre appears as a frenzied Wraith, silhouetted against the night sky.

Wraith Apes have another dangerous ability: they have learned to use the leaves of the Blade Tree as a weapon. Blade Trees have sharp, broad bladed-leaves which grow at the ends of strong branches. The leaves themselves are as hard as rock, so these makeshift weapons are equivalent to a sharpened stone axe.

WRAITH APE (without weapon)	SKILL 7	STAMINA 7
WRAITH APE (with weapon)	SKILL 8	STAMINA 7

The creatures will attack one at a time: a second will descend to attack only when the first is killed.



THE CHAMPAQUE

Easily recognizable by its long green fur, which serve to camouflage it well in the higher branches of the Pango Trees, the Champaque is a beast to be avoided at all costs. It is a moderately intelligent creature, with a face like an ageing sorcerer and long, powerful limbs. The Champaque is a voracious carnivore which spends much of its time hidden in the upper branches of its favourite tree, watching for prospective prey. It is a solitary creature and has the uncanny ability to mimic the voices of any animal it studies. Having such a close resemblance to humans, it can not only imitate a human voice, but can also mimic human mannerisms. For those who have never come across a Champaque before, it at first appears to be a curious hybrid of man and ape.

Its behaviour will be friendly, as it attempts to catch its victim off guard by continuing a conversation (but never giving much information away), until it seizes its chance to attack.

CHAMPAQUE	SKILL 7	STAMINA 10
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The purpose of its attack is always for food, and it will drag its victim away as quickly as possible into the undergrowth where it will

feast on the warm brains. After having eaten, the beast becomes even more dangerous. For the Champaque has the ability to digest parts of its victims' brains intact, thus absorbing some of the intelligence of its hapless prey. For each gruesome meal that a Champaque has eaten within the previous twenty-four hours, its SKILL increases by 1 point up to a maximum of 5, when it will be full. Thus a fully fed Champaque will be:

CHAMPAQUE	SKILL 12	STAMINA 10
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The only advice that can be offered to adventurers who come across a Champaque is simple: it must be killed immediately!



MUNGIES

Similar in appearance to Wraith Apes, but somewhat smaller, Mungies appear in packs of four to five. They move with lightning-quick reactions.

MUNGIE	SKILL 6	STAMINA 4
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They attack in packs and must be fought as a single creature, adding 1 SKILL and 3 STAMINA for each additional Mungie in the pack. The creatures have glowing red eyes and have the advantage of night vision.

As plants are attracted towards the sun, Mungies are uncontrollably drawn towards Gold. They are the ultimate natural pickpockets, using their nimble reactions to pilfer Gold from the packs or even the pockets of any adventurers whose concentration wanders. They prefer to steal at night, when there is less chance that they will be spotted. Anyone asleep in Mungie area will without doubt fall foul of their thievery. In fact, anyone walking through Mungie territory even in broad daylight will have to *Test for Luck* to see whether the Mungies are successful.

But apart from this lust for Gold, Mungies are quite harmless and will attack only in self-defence. An adventurer may only attack them (i.e. will only be able to follow their quick movements) if he has a SKILL of 10+ at night or 9+ during the day. Anyone with a lesser SKILL will just not be able to catch the little creatures.

More unscrupulous adventurers have often wondered whether it would be possible to train a Mungie to steal Gold for their own purposes. In fact this *is* possible, but no one has so far succeeded. Only a wizard would be able to capture one of the little creatures and must then cast a Control Creature spell.

Their insatiable appetite for Gold has led adventurers to an obvious conclusion. Somewhere within the lands of the Mungies there must be a tremendous hoard of their rich pilferings. The Mungies' gold is a quest talked about boastfully in the inns of Kharé. But no one has yet plucked up courage to attempt this quest. This is not so much in apprehension of the creatures themselves, but more in fear of the unknown territory in which the Mungies live and in particular the Mungies' neighbours, the other *Apes of Mauristatia*.

IN SEARCH OF THE MUNGIES' GOLD

This is a multi-player wilderness adventure quest set in the north-western corner of the land of Kakhabad. This area is inhabited by Great Apes (see *Out of the Pit*) and, as players will find, various other creatures.

The Mungies themselves are medium-sized scavenger apes which live in the forests and on the lower reaches of the Cloudcap Mountains. Their scavenging appetites include not only food, but also a shiny yellow metal known to us all as *Gold!* Stories abound in the Cityport of Traps of the wealth of the Mungies, pilfered over the centuries from rare travellers, many of whom never escaped from the foothills of Mauristatia. Why the Mungies take Gold is a matter for conjecture. They certainly cannot use it for anything more than to decorate their dens. But over the years, as stories are exaggerated, the prospect of a quest for the Mungies' Gold has more and more become a challenge for bold adventurers.

In Search of the Mungies' Gold begins with a boat, manned by up to six adventurers, docking on the north-western shore of Lake Lumlé.

GamesMaster's Notes

On pages 26–7 you will find a map of the area marked out in a square grid. Before the game can start, you must decide where the *Encounters*, listed below, are positioned. On a separate sheet of paper marked out similarly to the map (i.e. an 8 x 8 grid), you must first of all allocate all the *Encounters* to the particular squares. Bear in mind the characteristics of the Encounter Creatures: for instance, do not put How Cats down by the lakeside – they live on the timber-line.

When you have decided on the *Encounter* locations, you are ready to start, once the players have diced up their characters, and NPCs (see below) have been created.

For full role-playing rules, you will need the *Fighting Fantasy* RPG book. But it should be possible to have a simpler adventure even if you are only familiar with the basic Gamebook rules.

Characters and NPCs

Up to six players may become adventurers in this quest. Each must roll for SKILL, STAMINA and LUCK as per the normal FF rules. Each is armed with a sword and carries a backpack containing 5 Provisions. Players may choose to eat Provisions at any time during the adventure *except* in a battle.

If less than six play, it is necessary for the GM to dice up as many Non-Player Characters (NPCs) as are necessary to make the numbers up to six. Roll for SKILL, STAMINA and LUCK in the usual way for these NPCs and give each a name. NPCs start off with a sword, but no gold or Provisions. The players may use the NPCs as hired hands, to rush into a fight or undertake some unpleasant or perilous mission. But the GM must bear in mind how dangerous or unpleasant any such instructions are. If the requests are too unreasonable, then the NPC may refuse. If such a situation occurs, the GM should roll against the SKILL of the player issuing the order. If the roll *exceeds* this SKILL, then the NPC will refuse, and will leave the party for good. As GamesMaster, *you* will be the character and the voices of any NPCs that start out on the adventure.

Remember also that NPCs do not work for nothing! They have been promised a part of the treasure (say, 15 Gold Pieces). The GM may decide that the NPC will undertake a dangerous task only if he is promised more money. And if he is not given his promised share when the treasure is found, he will no doubt attack the party!

The Map

The map forms the game-board for the adventure. It is placed on the table for all to see. But only the GamesMaster will know what dangers lurk on each square! The party can use a miniature figure or some other token to represent their own party. This starts on the lake-shore where the boat is drawn.

Movement

Each turn, the party may move one square on the map, across, up or down (but not diagonally). This represents one *Period of Time* (morning, afternoon, evening, night). Each time the party moves the token, the GM is responsible for keeping a record of what time of day it is. Printed on the map is a circular track marked like a compass; simply place a token of some kind on the 'Morning' space at the top and move it one position clockwise each turn. The fun comes at 'Night', when the party must decide whether or not to sleep (otherwise they lose STAMINA), knowing that Night Creatures lurk in the wilderness!

Time

Each time the players move their token to explore a new square, the GM must move a 'Time record' token on one position. When this reaches 'night' the party must decide whether or not to camp. Anyone who does not sleep must lose 2 STAMINA points. Anyone who has not eaten during the previous day must lose 3 stamina points. In the darkness, it is not possible to *Explore*. If the party wishes to *Explore* the area they camped in, this area will take up the 'Morning' portion of the next day.

Anyone who is asleep when attacked by creatures in the night automatically loses 4 STAMINA points. If one of the players stays awake on watch, he will usually be able to wake the others before they are attacked.



Exploring

When the party arrives in a square, they will undoubtedly want to *Explore* it. The GM must then check his own secret map to let the party know whether or not they have an *Encounter*. If not, they may proceed. If they have an *Encounter*, they must resolve it. Only by *Exploring* will they find clues to, and the final whereabouts of, the Mungies' Gold.

Encounters

The following sixteen *Encounters* must be allocated by the GamesMaster around his own copy of the map. The locations must remain hidden from the players, who can only discover what is contained in an area by *Exploring*. Remember that the art of good GamesMastering is not to make the mission impossible (e.g. by placing the Mungies' Treasure on a square which the party may never *Explore*, such as the boat square itself). You must try to place it in a difficult, but logical, square, and place the *Encounters* which give clues (e.g. the Woodcutter and the Sage) in squares away from the treasure but not too far from the boat, so that the party may *Encounter* them if they are going the wrong way.

1. SKUNKBEAR (SKILL 7, STAMINA 5). If the party tries to attack it rather than running away, it will raise its tail, releasing its horrendous stench. This has the effect of -2 from the Attack Strength of anyone attacking it.
2. 3 WRAITH APES (see *Out of the Pit*). If the party *Encounters* these creatures at night, they will automatically attack. If the *Encounter* is not at night, there is only a 6 in 12 chance of them attacking.
3. WOODCUTTER (SKILL 7, STAMINA 8). He is friendly and will try to persuade the party to stay to talk and spend the night with him in his hut. If they do, he will tell them which direction to travel to reach the Mungies. If they try to attack

him, he will pick up his axe (+2 SKILL) to defend himself).

4. ELVINS. They will be found high up in the trees and will pelt the party with acorns and other missiles. Roll one die for each member of the party. A 1 or 2 indicates a successful hit for 2 STAMINA points of damage. The party may not reach the Elvins; all they can do is run away. If they do not run straight away, roll again for damage to each person who stays.
5. HOWL CATS (see *Out of the Pit*). As many will appear as there are members of the party.
6. BOMBA FRUIT TREES. These bear large apple-like fruits which, if eaten with a normal meal, will double the STAMINA gain.
7. HERMIT (SKILL 7, STAMINA 6). He lives in a run-down hut. He will tell stories of adventures in Kakhabad (use your own adventures from the *Sorcery!* quest) and perpetually ask the party for Provisions. If they give him two portions of Provisions, he will tell them which general direction to go in to reach the Mungies. If they do not, he will steal 2 Provisions from the party (dice to decide who loses the Provisions and tell them the next time you decide to eat).
8. THE CHAMPAQUE (see *Out of the Pit*).
9. WITCH. The Witch cannot be attacked, as she will defend herself with magic. If the party is *very* courteous to her, she will allow them to pass safely. But if anyone in the party challenges her or makes any abusive or threatening comments, she will turn them into a frog! The spell will wear off after six *Time Periods*, but while bewitched, that character is not able to fight, nor carry his sword or backpack. So if no one else offers to carry them, they are lost.
10. 3 BLACK ELVES (Each SKILL 7, STAMINA 6). If the party is not too aggressive towards them, they will invite them to play Runestones (see *Citadel of Chaos* ref. 278). If you do not have *Citadel of Chaos*, then ignore this and start a battle). The prize for winning is 15 Gold Pieces. If all the members of the party draw their swords or make their aggression plain, then there will be a fight. Each Black Elf carries 10 Gold Pieces.
11. BLADE TREES. There is a 5 in 12 chance that each member of the party will unknowingly rub against a Blade Tree as they walk through this section of the forest. Anyone who is cut by a Blade Tree will suffer the following damage (roll one die):
 1. Minor cut: lose 1 STAMINA point.
 2. Gash on the arm: lose 2 STAMINA points.
 3. Gash on the leg: lose 2 STAMINA points.
 4. Serious injury: cannot use sword-arm (-2 SKILL and lose 2 STAMINA).
 5. Blinded: cannot fight (-3 SKILL and lose 4 STAMINA).
 6. Neck slashed: death.

12. MANTICORE in den (SKILL 12, STAMINA 18). Each time it hits, there is a chance that the hit will be with the poisonous sting in its tail. After each successful hit, roll one die. A roll of 1-4 is a normal hit. A roll of 5 or 6 indicates a hit with its sting which causes 6 STAMINA points of damage, unless the victim can successfully *Test for Luck* (in which case the damage is normal).
13. SAGE (SKILL 6, STAMINA 6). He will direct the party towards the Mungies.
14. 2 MUNGIES (see *Out of the Pit*). These must be placed on a square next to the main pack of Mungies (see 15).
15. 5 MUNGIES (see *Out of the Pit*). These must be placed next to the Mungies' Treasure (see 16).
16. THE MUNGIES' TREASURE. Two hundred Gold Pieces scattered around the trunk of an old, dead oak tree.



Night Encounters

Each night there is a 2 in 6 chance that the party will be attacked by Night Creatures. These will be found in *The Shamutanti Hills* ref. 123. If you do not have this book, ignore this section of the rules.

Escaping

Unless otherwise instructed by the rules above, *Escaping* is not possible. All battles are to the death. And woe betide any parties that come across the Manticore!

Expanding the Scenario

There is no reason why GamesMasters should not expand this scenario to include other FF creature encounters, or even some of their own. *Warlock 2* gave tables of creature encounters. If you have a copy of this issue, use the 'Wilderness' encounter table and give the party a 2 in 6 chance of a random encounter in each square which does not contain one of the above encounters.

A Final Twist

If the party have found the Treasure fairly easily, then they must make their way back to the boat. But Gold is not light. While they have been exploring the Mauristation Foothills, Wood Beetles have been busily feasting on their boat! Give them hints of this, and make it clear that only one of them will be able to travel back to Kharé safely in the boat. The trip back to the shores of Lake Lumlé will be a battle to the death. Only one member of the party will survive the search for the Mungies' Gold!

MAELSTROM

by Alexander Scott

Although the *Fighting Fantasy* books can provide a great deal of enjoyment, most veteran players will at some point take up role-playing games (RPGs) as well. Solo gamebooks have many limitations – you have only a few choices from any paragraph, for instance, and you can't play them with your friends. In an RPG, however, a group of players will adventure together. One person, known as the 'Referee' or 'GamesMaster', takes the place of the book, deciding what happens when you try to do things. Role-playing, however, sets no limits on what you may try to do – the world which you explore is the creation of the referee, and it is possible to go anywhere and do anything within that world. The rules, of course, need to be more complicated than in *Fighting Fantasy*, but the resulting game is more realistic, and there is more to be gained from it.



Most of the RPGs around at the moment are expensive, ranging upwards from about £10 – and even then you may need accessories of one kind or another. *Fighting Fantasy: The Introductory Role-playing Game* goes some way towards providing an inexpensive start in role-playing, but it lacks much of the detail to be found in other RPGs. *Maelstrom*, however, is a full-blooded RPG, with the advantage that it is in paperback and thus fairly cheap.

All RPGs need a world for their players to explore. For *Maelstrom* I felt that this should be somewhere in the 'real' world – to add both realism and excitement. The sixteenth



century appeared to be the most intriguing setting. The world at large was just beginning to open out, and ships explored and brought back treasures from every part of the globe – the gold of the Incas, artefacts from China and Japan, goods and spices from many places. In England itself, as in the rest of Europe, the number of wanderers on the roads increased dramatically, with every type of profession represented and many adventures to be had along the way.

So how do you play? The first thing you will need is a copy of the rules. Later you will also need paper and dice (six-sided and ten-sided dice are both useful, but you can make do with a pack of cards instead of ten-sided dice, as the introduction to *Maelstrom* explains). Before playing you will need to familiarize yourself with the rules. The basic system of play is very simple, and you should play the solo adventure given in the book to get used to it. When you begin play, you must create a character, as in *Fighting Fantasy*. Characters in *Maelstrom* must choose a 'profession'. There are a great variety of professions: craftsmen, with long years of training behind their perfected skills; rogues, making a living by crime; herbalists, curing disease as far as they can with the plants that they find; mages, with their strange rituals and their hard-won mastery over the lore of magick – and many more. Each profession has its own special rules and details.

As soon as all the members of the group have created their own characters, the game may begin. The referee will describe the world to you, and may give you some quest to perform. This may involve almost anything – exploration, searching for a treasure, rescuing a prisoner, or merely delivering a message or a parcel. During a game you will only need to use the rulebook occasionally – your character sheet is enough to allow you to explore the world.

Of course, if you intend to be a referee, the task is much harder, though extremely rewarding. You must think up adventures for your players and then use them in the game. Many adventures may come from incidents in play – a party stays at an inn, perhaps, after an encounter with some rogue friends of the innkeeper. When the rogues return, nursing their wounds, the players must make sure that their characters keep close guard on their possessions and themselves.

Other adventures must be planned in advance – not that you need stick to the plan once play begins. After choosing a setting and a plot for your adventure, you should find out as much as possible about it – hunt through the books at your local library, using anything interesting that you come across. You must then put it all together, along with anything else you can think of. You will need to draw a map, note down descriptions of the various places, and then try it out on your players.

You may eventually wish to play *Maelstrom* in another setting. This is easy to do: the rules are designed to make it possible to transfer the game to anywhere you choose. The methods of creating and using characters (the 'Game Mechanics') remain



unchanged; all you need to do is alter the details for the various professions and the equipment that characters can obtain.

More likely, you may want to change or add to the rules of *Maelstrom*. This is very

much part of the spirit of role-playing – the rules belong to you, for you to use as you wish and adapt to your own tastes. You can do anything you want in *Maelstrom* – so let your imagination run riot.



Anthony Kerins

FIGHTING FANTASY NEWS

Update on New Gamebooks

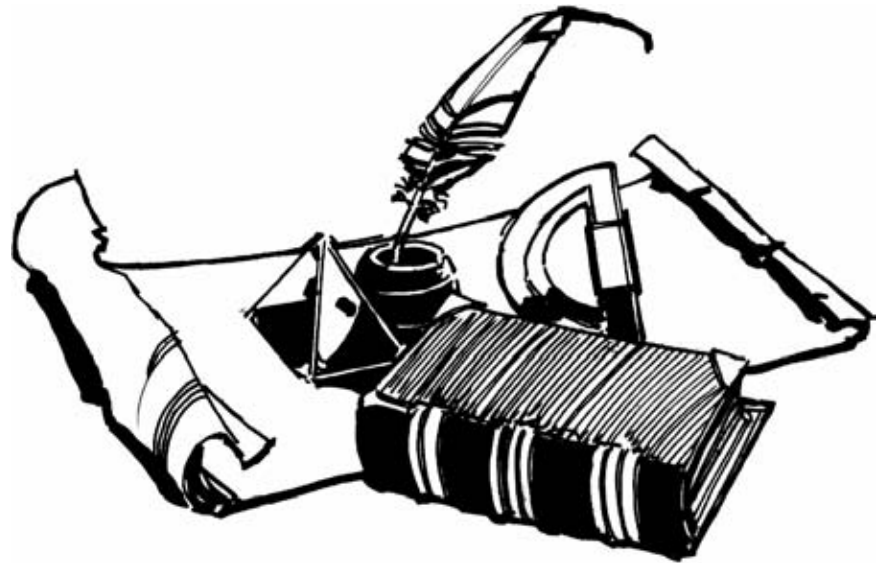
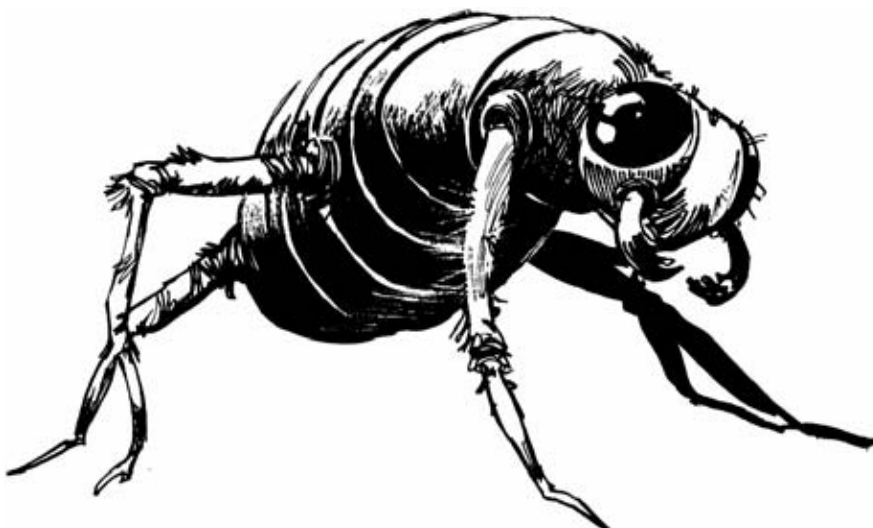
The release schedule has changed again! Some titles have been switched, and a few new ones have been added. The forthcoming titles are as follows:

April *Temple of Terror*
May *The Rings of Kether*
July *Seas of Blood*
September *Superheroes* (provisional title)
November *The Aliens of Arcadion* (provisional title)

Remember that Penguin publish their books at the *end* of each month, so you'll probably find April's titles generally available by the beginning of May, and so on. Overseas publication dates will be different.

FF Boobs

The Gamebooks go through several stages of checking and proof-reading before they are published. But even so, they are complicated animals and it is difficult to ensure that all the glitches have been eliminated. We are very grateful to all readers who let us know of any they have found, so that these can be corrected in subsequent editions. Simon Fisher of Castle Bromwich (among others) has written to tell us of a bug in *Sorcery! 1 - The Shamutanti Hills: 248* instructs you that you've been given a Vial of Glue (along with other artefacts), but when you later come across the Night Creatures (123) and try to cast the GUM spell, you are told that you *cannot* cast this spell because you don't have the Vial of Glue.' Thanks, Simon. This will be changed in subsequent reprints.



Fighting Fantasy Figures

In response to *many* requests from readers, two ranges of FF figures are to be produced by Citadel Miniatures. By the time you read this, Citadel's Fighting Fantasy Figures in plastic should already be available through games, model and hobby shops. These are around 60mm tall and are a selection of Fighters, Barbarians, Orcs, Skeletons, Wizards, Goblins, Zombies, and Ogres with which players can design their own FF adventures, either conducting skirmishes using the basic FF rules or in role-playing adventures using *Fighting Fantasy: The Introductory Role-Playing Game*. Each figure is provided with a selection of weapons, helmets and a shield and there is a special set of FF paints together with a poster for

guiding painting. They sell for 65p (a bit more for the paints and the larger Ogres). Citadel's best designers have been used to create this range and, from what we've seen so far, the results are excellent.

Citadel are also working on a boxed range of metal figures modelled straight from the illustrations in the Gamebooks. The first three will be *The Warlock of Firetop Mountain*, *The Citadel of Chaos* and *The Forest of Doom*. These should be available in the latter half of the year.

PuzzleQuest Books

As we reported in issue 3, Steve and Ian have been working on a different type of book. The PuzzleQuest books are large hardback books, beautifully illustrated with full-colour plates. Both books involve quests in which readers must search carefully for the answers to problems which are hidden in the illustrations and also in the text. Solving the books is more difficult than the FF Gamebooks (as it is almost impossible to cheat!).

Steve's *Tasks of Tantalos*, illustrated by Stephen Lavis, has been finished and should be available around July/August time. In it, the wizard of Tantalos has set you twelve tasks, each of which must be solved if you are to find the ultimate goal of the book. If you do not solve the tasks, you will never discover what the ultimate goal is!

Ian's book, entitled *The Casket of Souls*, is illustrated by our old FF favourite, Iain McCaig (wasn't his 'self-portrait' cartoon strip in Warlock 4 superb?). In this book, you have to save a doomed kingdom from the undead Dragonlord. Puzzles have to be solved to unravel the mysteries and defeat the tyrant. The Casket of Souls will be out by Easter 1986.

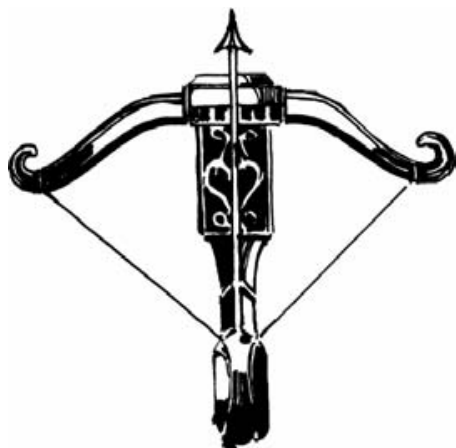
Fighting Fantasy Battlegame

Towards the end of the year, Citadel Miniatures should be releasing their Fighting Fantasy Battlegame. The box to the game is actually a large, three-dimensional dungeon in polystyrene, with movable walls to allow players to design their own dungeon layouts. Included in the box are a selection of 60mm plastic figures with different weapons, dice and special FF rules so that players can conduct their own FF dungeon adventures with up to six players. More news next ish!



Forest of Doom Holiday

Some of you may have noticed in your schools and the Sunday supplements that Dolphin and Colony Holidays are offering a week of Fighting Fantasy real-life adventures in either Edinburgh or Oxford. Players are formed into teams and must immerse themselves totally in the world of monsters and magic. A full range of modern stage and drama equipment will be made available, along with video, lighting, sound, make-up and costume. If this sounds better than a week in Aberystwyth, you can find out more by phoning 0444 458177.



Warlock of Firetop Mountain Board Game

This has now been playtested and is at the artwork stage on Albie Fiore's desk at Games Workshop. It follows the book quite closely,



but the dungeon layout is not the same as the one in the book! (That would give the game away, wouldn't it?) You start with SKILL, STAMINA and LUCK, along with Gold and Provisions, and you must make your way through the Warlock's dungeon towards his treasure-room. On the way you will have to pass through rooms inhabited by monsters guarding all sorts of useful treasures and you must also find out which combination of keys will open his chest. The old favourites are there, like the Ghoul, the Ferryman, the Maze and the Minotaur. And you can even attack other players to steal their treasures and gold! It should be out early next year.

Sorcery! Poster

To coincide with publication of *The Crown of Kings*, Penguin commissioned *Sorcery!* artist John Blanche to paint a large full-colour poster of the map of Kakhabad. The result was such a work of art, with various *Sorcery!* creatures illustrated around their homelands, that it was decided to make the poster available to readers. Some of you will have seen the poster already on sale around games and hobby shops. And it is reproduced to scale on the back cover. Otherwise, if you would like a poster, it is available from Games Workshop, price £1.95 plus 35p postage and packing.

Middle Earth Role-Playing Game

Lord of the Rings fans will be pleased to hear that the *Middle Earth Role-Playing Game* has now been published in the UK by Games Workshop. The basic set contains rules, dice and a special underground scenario which is provided with full-colour stand-up cardboard figures. Box art is by Chris Achilleos, who also did the front cover to this issue of *Warlock*.



Citadel of Chaos Facelift

A new cover has been commissioned for *The Citadel of Chaos*, as we have long felt that the previous cover was not quite in keeping with the style of covers that has become characteristic of the FF series. The new artist is Ian Miller, who has already made an appearance in *The House of Hell!*



Arkenor and Max Part II

Ian Macdonald





the WARLOCKS QUILL

Dear Warlock,

Here are some Gamebook titles for you to consider:

The Jungle of Blood

The Desert of Skulls

The Brain of the Lost Prince

The Guardian of the Wizard's Grave

The Secret of the Devilhound's Magic Box

The Castle of the Night

and the last one, called:

The Impossible

Yours creatively,

Jonathan Dickie,

Stowmarket, Suffolk

The Brain of the Lost Prince – now there's a title. How about *The Spleen of the Mutant Half-Orc*, or *The Castle of Not-Very-Nice Things*, or even *Search for the Goblin's Ear-lobe? Perhaps readers have their own suggestions for 'Very Silly Gamebook' titles. Let's hear them!* – Ed.

Dear Warlock,

Why is it that you constantly refer to the Fighting Fantasy games system as being nothing but an introduction to the far superior Dungeons & Dragons game? After having played both systems and a couple of others to boot, I have decided that the Fighting Fantasy system is, to my mind, by far the most superior. Why? It's the simplicity of the FF system that makes it so good. An adventure played under the FF system flows far more easily than one played under D&D. The players become far more involved in the adventure itself, rather than concerning themselves with such distractions as 'which die do I throw for my new axe?', or 'How is my Armour Class going to affect this coming battle?'

You may argue that other systems will simulate a character's action far more realistically than the FF system does. However, the more rules that a player has to learn, the less he is allowed to assume the role of the character that he is playing.

A good example of this is the *Dragonquest* game, which aims for the ultimate in realism. On each move, there are eighteen different actions that may be performed, such as move, rise, shift, turn, assail, etc. Each of these actions costs a certain number of

Action Points and 10 Action Points can be used per turn. To become proficient at this would require much study of the 150-odd pages of rules! It is no wonder that this game has a very limited popularity. Simplicity should be the essence of a good RPG. This point was noticed back in 1982 in the now defunct magazine *The Gamer*, before the publication of *The Warlock of Firetop Mountain*. I quote from the *Warlock* column:

'I have often in the past voiced my misgivings about role-playing games in general, especially the enormous amounts of information which must be digested by GM and player alike before play can start, and will say again that I feel role-playing games should be getting simpler, not more complex.'

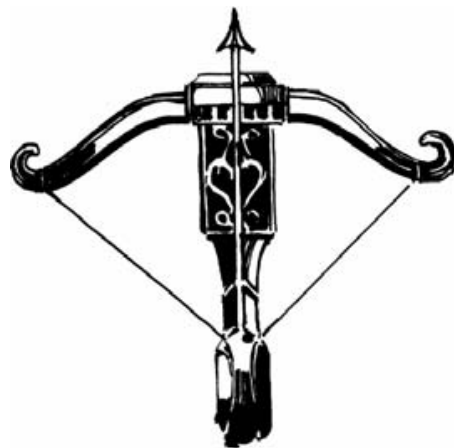
To me, Fighting Fantasy is the realization of this prediction. It is an RPG in its own right – not just an introduction to Dungeons & Dragons. We, the players, can get down to adventuring and exploring without having to try to find our way through the maze of rules.

So how, about publishing a few more GM-controlled dungeons for us Fighting Fantasy Fans?

Yours supportingly,

Lawrence Gabb,

Aston, Birmingham



The Warlock's Quill is a regular forum for readers to write in with their ideas, suggestions, likes and dislikes concerning Fighting Fantasy Gamebooks. All letters should be addressed to: The Warlock's Quill, Warlock Magazine, Penguin Books, 536 King's Road, London SW10 0UH.



Dear Warlock,

Why are your books so bloomin' well *hard*? I have them all, but have only succeeded in *Forest of Doom*, *Scorpion Swamp* (all three quests), *The Shamutanti Hills* and *Kharé – Cityport of Traps*. And Kharé was no picnic, at that blasted Courga's Shrine. I was close to completing *The Caverns of the Snow Witch*, but heck, my luck ran out when I met Ash, and thanks to him, I fell off the flamin' bridge and drowned. That's the last time I trust an Elf. I understand why Dwarfs hate them so much. Next time I meet him I'll cut his flamin' head off, Redswift's brother or not.

Yours angrily,

Ian Jars,

Coleraine, N. Ireland

Dear Warlock,

Congratulations on an excellent, well-presented magazine, which goes from strength to strength with each issue. But I would like to ask a few questions and make a few suggestions.

First of all, will there be another epic when *Sorcery!* is finished? If so, what will it be about and what will it be called? Are you ever going to write sequels to existing books? I would enjoy a sequel to *City of Thieves*, as would many other readers, I'm sure. Also, are there any plans to produce Fighting Fantasy miniatures? If not, why not? You could easily create a boxed set for each book, and I'm sure they would sell very well.

Finally, a couple of suggestions. How about a regular column for *Fighting Fantasy GamesMasters*, giving artefacts, character classes, etc.? And I would go along with Harvey Lawrence, Patrick Baughn and Rupert Degas in issue 3. Let's have a FF Club!

Yours suggestively,
Paul Johnson,
Bermondsey, London

At the moment we have no plans to publish another FF epic like Sorcery!, as Steve is exhausted after finishing The Crown of Kings! But who knows? If enough readers send letters threatening us unless we do . . . And 'sequels' . . . an interesting one. The other day we were sitting in the pub with Iain McCaig, who suggested we do a 'Return to Firetop Mountain'. In fact, he got quite excited, contorting himself into strange shapes to show us how the creatures on the cover would look. We thought it was a good idea. But our schedule for 1985 is pretty well mapped out already. We've beaten you to the miniatures. Citadel Miniatures are producing a range of Fighting Fantasy Miniatures – in fact they may even be out by the time you read this. See the news page for more info. Issue 4 started off readers' articles on Fighting Fantasy, and we plan to publish more. So keep sending them in! And finally, the FF Club. We've had many, many requests for a Club. At the moment they're stacked up on the Grand Wizard's desk. Do not ignore these pleas, O powerful one! – Ed.

Dear Warlock,
I have two questions about your excellent Gamebooks. Firstly, if my STAMINA is 18 and a wound puts it down to 16, what happens if I have a rest which puts it up 3 points? What do I do with the extra point? Secondly, how do I fight two monsters at once when the book tells you to fight them both at the same time?

Yours overwhelmingly,
Sam Carter,
Brixton, London

You cannot add any STAMINA points which would take your score over its Initial level. In the example above, you must just ignore the extra point, unless the text specifically allows you to increase your Initial STAMINA, which is very rare. When you are fighting two monsters (two Goblins, say) you must first choose (at the start of each Attack Round) which you are attacking that round. Roll the dice and work out the outcome of that Attack Round with your chosen Goblin, as normal. When you've done that, roll for the Attack Strength of the other Goblin, remembering what your own Attack Strength was. If the second Goblin's Attack Strength is higher than yours was, it inflicts a wound on you (2 STAMINA points of damage). If its Attack Strength is equal to or lower than yours, then just pretend that nothing happened and go on to the next Attack Round. Under normal circumstances (i.e. a one-to-one battle) you would have wounded it. But since you are directing your attack against its companion, you cannot do any damage. – Ed.

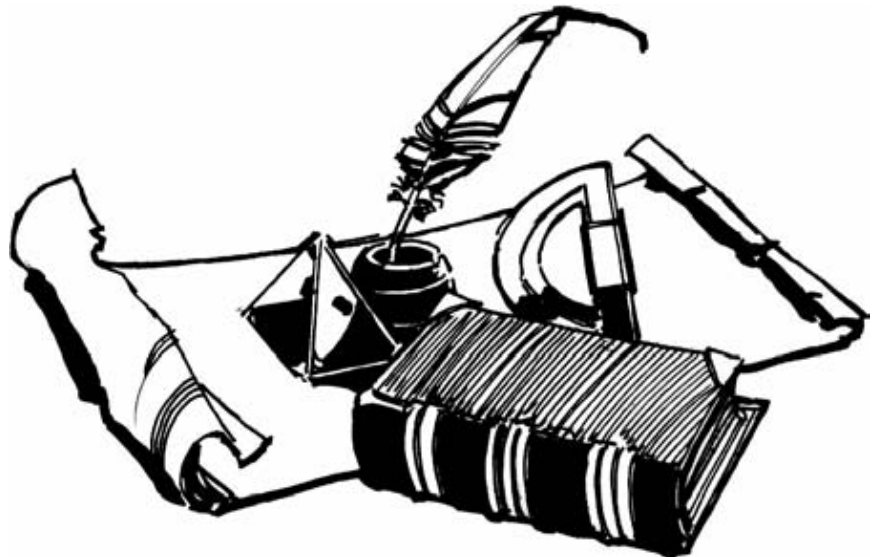


Editor's note: We have received lots of letters from FF readers, and we try to answer, and print, as many as we can. Many readers want to know how to solve some of the puzzles in the books, how to get out of the Maze of Zagor, what the name of the God of Pride is and how much does a man weigh. Sorry, folks, but we just can't answer these ones, otherwise they wouldn't be puzzles any more! Also a lot of people want back issues of Warlock. These are in short supply, but there are still some left. They cost 95p (+25p p&p) each, and are available from WARLOCK MAGAZINE, Penguin Books Ltd, 536 King's Road, London SW10 0UH. Make your cheque or postal order payable to Penguin Books. No cash, please. Offer open only while stocks last.



Fighting Fantasy Club Update: Our thanks to the multitude of readers who supported Harvey Lawrence's suggestion (*Warlock 3*) that a Fighting Fantasy Club should have Priority One status. Among those who wanted to join immediately were: John Stephens, Edward Shelton, Henry Andrews, Ben Cowell, Gavin Fudge, Ian Liennard, M. Anderson, Gideon Clifton, Andrew Flynn, Paul Wilkinson, Lee Gerrard, Aacun Naik, Sean York, John Wilson, Steve Clarkson, David Jones, Roger Kelly, Quentin Crisp, Richard Barrow, Craig Kendrick, Richard

Wickenden, Mark Thompson, Hayden Matthews, Jonathan Tyers, John Jackson, Ian Macdonald, Brian Gray, Sean McGovern, Michael Burns, Philip McHardy, Paul Johnson, Daniel Hunt, Marten Steel, Nicholas Kruys, Mark Stewart, David Cattanch, John 'Sulthad the Master Thief' Battle, Ewan Pearson, Scott Strait, Paul Monaghan, Archmage J. Stanton, Dean Willetts, Tim Peach, Ian Livingstone and Steve Jackson (heh, heh). By hook or by crook, we'll bend that Grand Wizard's arm yet!





How experienced an adventurer are you? Scattered across this spread are twenty-four Fighting Fantasy creatures from illustrations in the books. Can you identify which books they appear in?



JUNGLE OF JUSTICE

by Jonathan Ford

This issue's mini-adventure was a runner-up in the *Warlock* adventure competition in issue 1. Designed by Jonathan Ford of Boslowick, Cornwall, it is a not-so-easy dungeon scenario. You have been captured by Elves and wrongly accused of murdering the Elf Chief. In order to prove your innocence, you must enter the deadly Dungeon

of Justice and emerge with a sacred Golden Idol, hidden somewhere within the underground labyrinth. The cover of this ish shows an enraged Mud Dragon which dwells somewhere within the dungeon. Hint: Watch out! It's not friendly . . .

ADVENTURE SHEET

SKILL <i>Initial</i> Skill=	STAMINA <i>Initial</i> Stamina=	LUCK <i>Initial</i> Luck=
EQUIPMENT LIST 	GOLD 	JEWELS
	POTIONS 	PROVISIONS REMAINING

MONSTER ENCOUNTER BOXES

Skill= Stamina=	Skill= Stamina=	Skill= Stamina=
Skill= Stamina=	Skill= Stamina=	Skill= Stamina=
Skill= Stamina=	Skill= Stamina=	Skill= Stamina=
Skill= Stamina=	Skill= Stamina=	Skill= Stamina=

How to fight creatures of the Dungeon

Before embarking on your adventure, you must first determine your own strengths and weaknesses. You have in your possession a sword and a shield together with a backpack containing provisions (food and drink) for the trip. You have been preparing for your quest by training yourself in swordplay and exercising vigorously to build up your stamina.

To see how effective your preparations have been, you must use the dice to determine your initial SKILL and STAMINA scores. There is an Adventure Sheet above which you may use to record the details of an adventure.

You are advised to either record your scores on the Adventure Sheet in pencil, or make photocopies of the pages to use in future adventures.

Skill, Stamina and Luck

Roll one die. Add 6 to this number and enter this total in the SKILL box on the *Adventure Sheet*.

Roll both dice. Add 12 to the number rolled and enter this total in the STAMINA box.

There is also a LUCK box. Roll one die, add 6 to this number and enter this total in the LUCK box.

For reasons that will be explained below, SKILL, STAMINA and LUCK scores change constantly during an adventure. You must keep accurate record of these scores and for this reason you are advised either to write small in the boxes or to keep an eraser handy. But never rub out your *Initial* scores. Although you may be awarded additional SKILL, STAMINA and LUCK points, these totals may never exceed your *Initial* scores, except on very rare occasions, when you will be instructed on a particular page.

Your SKILL score reflects your swordsmanship and general fighting expertise: the higher the better. Your STAMINA score reflects your general constitution, your will to survive, your determination and overall fitness; the higher your STAMINA score, the longer you will be able to survive. Your LUCK score indicates how naturally lucky a person you are. Luck – and magic – are facts of life in the fantasy kingdom you are about to explore.



Battles

You will often come across pages in the book which instruct you to fight a creature of some sort. An option to flee may be given, but if not – or if you choose to attack the creature anyway – you must resolve the battle as described below.

First record the creature's **SKILL** and **STAMINA** scores in the first vacant Monster Encounter Box on your *Adventure Sheet*. The scores for each creature are given in the book each time you have an encounter. The sequence of combat is then:

1. Roll the two dice once for the creature. Add its **SKILL** score. This total is the creature's Attack Strength.
2. Roll the two dice once for yourself. Add the number rolled to your current **SKILL** score. This total is your Attack Strength.
3. If your Attack Strength is higher than that of the creature, you have wounded it. Proceed to step 4. If the creature's Attack Strength is higher than yours, it has wounded you. Proceed to step 5. If both Attack Strength totals are the same, you have avoided each other's blows – start the next Attack Round from step 1 above.
4. You have wounded the creature, so subtract 2 points from its **STAMINA** score. You may use your **LUCK** here to do additional damage
5. The creature has wounded you, so subtract 2 points from your own **STAMINA** score. Again you may use **LUCK** at this stage.
6. Make the appropriate adjustments to either the creature's or your own **STAMINA** scores (and your **LUCK** score if you used **LUCK** – see below).
7. Begin the next Attack Round (repeat steps 1–6). This sequence continues until the **STAMINA** score of either you or the creature you are fighting has been reduced to zero (death).

Escaping

On some pages you may be given the option of running away from a battle should things be going badly for you. However, if you do run away, the creature automatically gets in one wound on you (subtract 2 **STAMINA** points) as you flee. Such is the price of cowardice. Note that you may use **LUCK** on this wound in the normal way (see below). You may only *Escape* if that option is specifically given to you on the page.



Fighting More Than One Creature

If you come across more than one creature in a particular encounter, the instructions on that page will tell you how to handle the battle. Sometimes you will treat them as a single monster; sometimes you will fight each one in turn.

Luck

At various times during your adventure, either in battles or when you come across situations in which you could either be lucky or unlucky (details of these are given on the pages themselves), you may call on your luck to make the outcome more favourable. But beware! Using luck is a risky business and if you are *unlucky* the results could be disastrous.

The procedure for using your luck is as follows: roll two dice. If the number rolled is equal to or less than your current **LUCK** score, you have been lucky and the result will go in your favour. If the number rolled is higher than your current **LUCK** score, you have been unlucky and you will be penalized.

This procedure is known as *Testing your Luck*. Each time you *Test your Luck*, you must subtract one point from your current **LUCK** score. Thus you will soon realize that the more you rely on your luck, the more risky this will become.

Using Luck in Battles

On certain pages of the book you will be told to *Test your Luck* and will be told the consequences of your being lucky or unlucky. However, in battles, you always have the option of using your luck either to inflict a more serious wound on a creature you have just wounded, or to minimize the affects of a wound the creature has just inflicted on you.

If you have just wounded the creature, you may *Test your Luck* as described above. If you are lucky, you have inflicted a severe wound and may subtract an *extra* 2 points from the creature's **STAMINA** score. However, if you are unlucky, the wound was a mere graze and you must restore 1 point to the creature's **STAMINA** (i.e. instead of scoring the normal 2 points of damage, you have now scored only 1).

If the creature has just wounded you, you may *Test your Luck* to try to minimize the wound. If you are lucky, you have managed to avoid the full damage of the blow. Restore 1 point of **STAMINA** (i.e. instead of doing 2 points of damage it has done only 1). If you are unlucky, you have taken a more serious blow. Subtract 1 *extra* **STAMINA** point.

Remember that you must subtract 1 point from your own **LUCK** score each time you *Test your Luck*.

Restoring Skill, Stamina and Luck

Skill

Your **SKILL** score will not change much during your adventure. Occasionally, a page may give instructions to increase or decrease your **SKILL** score. A Magic Weapon may increase your **SKILL**, but remember that only one weapon can be used at a time! You cannot claim 2 **SKILL** bonuses for carrying two Magic Swords. Your **SKILL** score can never exceed its Initial value unless specifically instructed. Drinking the Potion of Skill (see later) will restore your **SKILL** to its *Initial* level at any time.

Stamina and Provisions

Your **STAMINA** score will change a lot during your adventure as you fight monsters and undertake arduous tasks. As you near your goal, your **STAMINA** level may be dangerously low and battles may be particularly risky, so be careful!

Your backpack contains enough Provisions for five meals. You may rest and eat only when allowed by the instructions on a page, and you may eat only one meal at a time. Eating a meal restores 4 **STAMINA** points. When you eat a meal, add 4 points to your **STAMINA** score and deduct 1 point from your Provisions. A separate Provisions Remaining box is provided on the *Adventure Sheet* for recording details of Provisions. Remember that you have a long way to go, so use your Provisions wisely!

Remember also that your **STAMINA** score may never exceed its *Initial* value unless specifically instructed on a page. Drinking the Potion of Strength (see later) will restore your **STAMINA** to its Initial level at any time.

Luck

Additions to your **LUCK** score are awarded through the adventure when you have been particularly lucky. Details are given on the pages of the book. Remember that, as with **SKILL** and **STAMINA**, your **LUCK** score may never exceed its *Initial* value unless specifically instructed on a page. Drinking the Potion of Fortune (see later) will restore your **LUCK** to its *Initial* level at any time, and increase your *Initial* **LUCK** by 1 point.

Equipment and potions

You will start your adventure with a bare minimum of equipment, but you may find other items during your travels. You are armed with a sword and a shield, and are dressed in leather armour. You have a backpack to hold your Provisions and any treasures you may come across.

In addition, you may take one bottle of a magical potion which will aid you on your quest. You may choose to take a bottle of any of the following:

- A Potion of Skill – restores **SKILL** points
- A Potion of Strength – restores **STAMINA** points
- A Potion of Fortune – restores **LUCK** points and adds 1 to *Initial* **LUCK**

These potions may be taken at any time during your adventure. Taking a measure of potion will restore SKILL, STAMINA or LUCK scores to their Initial level (and the Potion of Fortune will add 1 point to your *Initial* LUCK score before LUCK is restored).

Each bottle of potion contains enough for two measures: i.e. the characteristic may be restored twice during an adventure. Each time it is used make a note on your *Adventure Sheet*.

Remember also that you may only choose one of the three potions to take on your trip, so choose wisely!

Hints on play

There is one true way through the dungeon and it will take you several attempts to find it. Make notes and draw a map as you explore – this map will be invaluable in future adventures and enable you to progress rapidly through to unexplored sections.

Not all rooms contain treasure; many merely contain traps and creatures which you will no doubt fall foul of. There are many 'wild-goose chase' passages and while you may indeed progress through the dungeon, you will not find the Idol unless you have picked up certain specific items on the way.

The one true way involves a minimum of risk and any player, no matter how weak on *Initial* dice rolls, should be able to get through fairly easily.

May the luck of the gods go with you on the adventure ahead!



BACKGROUND

The Desert of Skulls lies directly south of Oyster Bay, and some fifty miles across country. It is a very hot, dangerous and unpleasant place, but you must cross it, for south of the desert lies the large, prosperous town of Sapphire City, famous for its gemstone mines.

You have been attracted by the fabulous wealth that is constantly available to any warrior willing to carry gems or money from one town to another. But the work is not without danger.

As you approach the desert, you hear cries for help from the bushes that line the path. On investigating, you just have time to see an ugly Goblin plunge a dagger into the heart of an obviously important Elf, who slumps to the ground.

You burst on to the scene, meaning to catch the Goblin, but you trip and, seeing you, he escapes into the undergrowth.

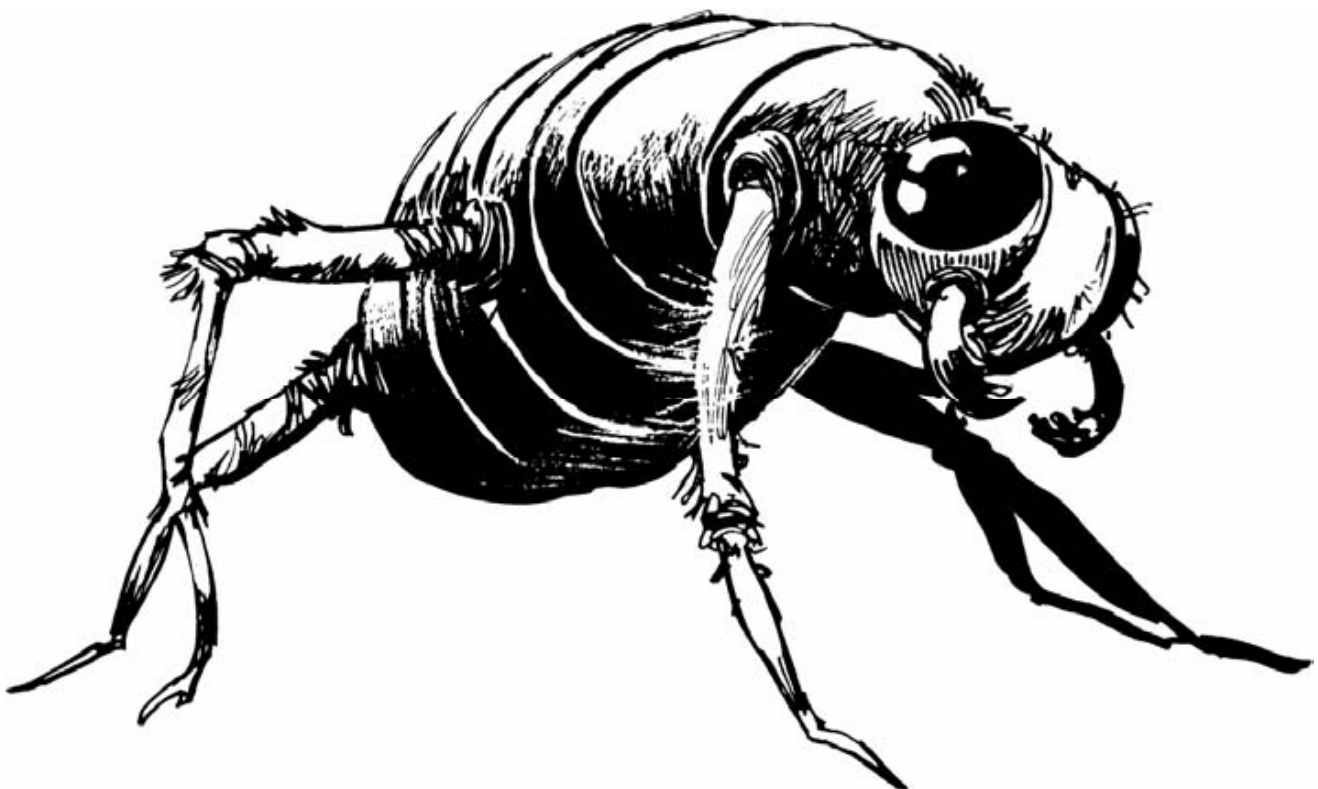
You stand and look at the Elf, now very dead. He appears to be the Chief of some Elvan tribe, and in his hand he grasps a large blue diamond. Suddenly you hear a crashing in the bushes! Expecting it to be the Goblin returning, you draw your sword, but instead of the Goblin, you find yourself surrounded by a group of twenty to thirty

Elves, all with their bows and arrows pointing at your heart. One steps forward and solemnly speaks.

'Human!' he says. 'You have been found with a sword in your hand and the body of my father, the Chief of our tribe, lying murdered at your feet.'

You realize that they believe it to be your doing. Your protests are silenced as the Elf speaks again: 'You will be taken to the Dungeon of Justice.' He turns and walks away, and you are forced by the Elves to follow. From the talk among your guards, you learn that the dungeon is a secret place where criminals are taken for trial. Before each 'trial', a small Golden Idol is hidden in the labyrinth to be found by the 'criminal'. If he does not find it, he is considered guilty, but if he finds it and brings it out with him, he is presumed to be innocent, and is set free.

The trees thin out, and the procession halts at the base of a huge tree. The Chief's son mumbles a few words, and a section of the trunk opens, revealing the entrance to the dungeon . . .





1

You are pushed down into the tunnel below, and the light from above is cut off as the door closes. Your only illumination from now on will be from torches, which are fixed on the walls. As your eyes get used to the gloom, you see that the tunnel heads north. With a sigh at the injustice of it all, you set off in that direction. Turn to **41**.

2

You jump into the river, but the current is very strong. You try to stay afloat, but find it increasingly difficult. Turn to **148**.

3

As you cross the floor, carefully avoiding the trip-wires, you reach out for the Idol. Suddenly it disappears! You hear an ominous rumble from above and, looking up, you see a huge slab of rock falling towards you. Your bones are crushed to powder under the enormous weight. Your adventure ends here!

4

The rope is very rotten, and you are barely halfway down when it snaps . . . Your adventure ends here!

5

The door opens on to a large room with another door in the north wall. A rope hangs on a hook beside that door. There seem to be no traps, so you cross the room and take down the rope. You try the door but it is locked. Do you have a gold key? If so, turn to **110**. If not, you must leave and head north again. Turn to **14**.

6

The door opens on to a tunnel, leading to the west. You follow it until you arrive at a junction. If you want to head north turn to **172**. If you want to keep going west, turn to **168**.

7

When you eventually reach the bottom, you can see nothing. By feeling along the wall, you find that the tunnel heads east. If you want to feel your way east, in total darkness, turn to **165**. If you would rather return to the top and head north, turn to **96**.

8

The darts bury themselves deep in your leg. They were tipped with a very effective poison. Roll one die to find the number of **STAMINA** points to subtract. Turn to **85**.

9

You hurry past the body of the dead beast and make your way rapidly to the north passage. Turn to **52**.

10

The door creaks open to reveal a room, hardly more than a widening of the passage, which is separated along its length into two sections. One section seems to be a cell, cut off by metal bars. The other half of the room merely gives access to a door in the north wall. Inside the sparsely furnished cell is the tattered figure of a man. The prisoner glares at you and makes threatening movements towards you. You suspect that he would be prepared to give you information in return for his release. If you wish to talk to him, turn to **149**. If you would feel safer with him out of the way, kill him by leaning into the cell and impaling him on the point of your sword; then turn to **24**.

11

You reach the end and find nothing. If you wish to search further, turn to **38**. If you want to return to the junction and head east, turn to **31**.

12

You wrap the cape around yourself, but to your surprise nothing happens. Since you feel a little chilly, you keep the cape on. It is the Cape of Levitation, though you do not know this. If you have not already done so you may try on the ring (turn to **119**), drink the liquid (turn to **71**), or leave the room and head north (turn to **80**).

13

You place the key in the lock, but it does not fit. You have no other choice but to ram it with your shoulder. Turn to **196**.

14

As you head north, you pass a junction, but you ignore the route to the west and continue on your way. Turn to **67**.

15

The current is too strong and you are swept downstream under a bridge. You see a huge boulder ahead and you try to grab it. *Test your Luck*. If you are Lucky, turn to **92**. If you are Unlucky, turn to **132**.

16

As you walk along, you fail to see a man-trap in your way. You step on to it and it cuts deeply into your leg. Lose 2 **STAMINA** points. Further along you find another junction. You decide against continuing east or going south, so you go north. Turn to **195**.

17

You plunge your sword into his heart, but not without a pang of guilt at his tormented expression. Lose 1 **LUCK** point. There is nothing else of value in the room, so you leave by the north door. Turn to **180**.



18

As soon as you step into the room, you realize with horror that you should have glanced upwards first. Clinging to the roof is a gigantic spider, watching you with its many eyes. Swinging beside it hang four silken cocoons, and your heart sickens as you realize that these are other humans, a Dwarf and an Elf captured by the Spider, and only waiting to be consumed. The Spider drops noiselessly to the ground, its fangs reaching greedily towards you.

GIANT SPIDER SKILL 9 STAMINA 5

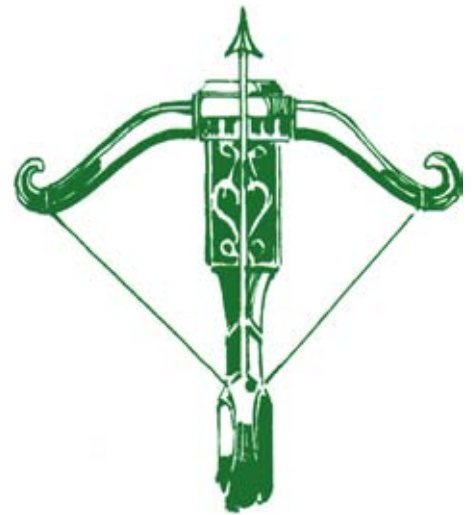
If you win, turn to **94**. If you don't, you will get a silken overcoat.

19

Your efforts to get back on to firm ground seem futile, but with one last desperate attempt, you fling yourself towards the ground. *Test your Luck*. If you are Lucky, turn to **176**. If you are Unlucky, turn to **151**.

20

The tunnel ends in a heavy door, which is locked not with a key, but with a series of dials for which you need a combination. If you have the combination, add together all three figures, and turn to that number. If you do not have it, you must return to the sandy beach and make another choice (turn to **76**).



21

The crossbow was aligned perfectly, and you don't stand a chance. The bolt buries itself deep in your neck, severing the spinal cord and pinning your inert body to the wall. Your adventure ends here!





22

The door opens into a small room. In one corner lies a huge dog-like creature in a basket. On the far side is a door, with a brass key hanging enticingly on a nail beside it. If you want to cross quietly to the other door, turn to **81**. If you would feel safer by closing the door and not risking waking the dog, you can return to the junction and head north (turn to **108**).

23

Suddenly, the cape stirs around you and seems to fill with air; to your surprise, you find yourself lifted from the floor. You are moved gently forward and deposited softly at the foot of the cliff. As soon as your feet touch the floor, the cape deflates and hangs from your shoulders just like any ordinary garment. Turn to **27**.

24

You push your sword through the bars at him, and he jumps back in terror. You do it again, and this time with more force. It pierces his throat, and blood drips down the blade on to your hand. He stares at you uncomprehendingly and slides down the wall to a sitting position. As his head stumps forward, you withdraw your sword and clean it and your blood-stained hands. You decide to keep heading north, and leave by that door. Turn to **72**.

25

You reach the other side without incident, and leave through the north passage. Turn to **52**.

26

Before you are hundreds of Elves, all with their bows strung, and the arrows pointing at you. The son of the dead Chief steps forward

and looks at the old man. The old man gives an almost imperceptible shake of the head. The Elf smiles grimly. 'Guilty!' he declares, and the last thing you hear is the whistling of a hundred arrows flying towards you. Your adventure ends here!

27

You are standing on the floor of a huge chasm eaten deep into the ground by a fast-flowing river. You look for a way to cross, but can only see a small, insecure, rather rotten-looking bridge. As you approach it, you can see that it is in the process of being eaten, even as you watch, by giant two-headed termites, whose red eyes contrast horribly with their bloated

white bodies. Any one of these could give you a nasty double bite. If you hurry, you may be able to cross the bridge before it is too far gone to support you (turn to **40**). Or you can decide to dive into the swift river and attempt to swim for it (turn to **2**).

28

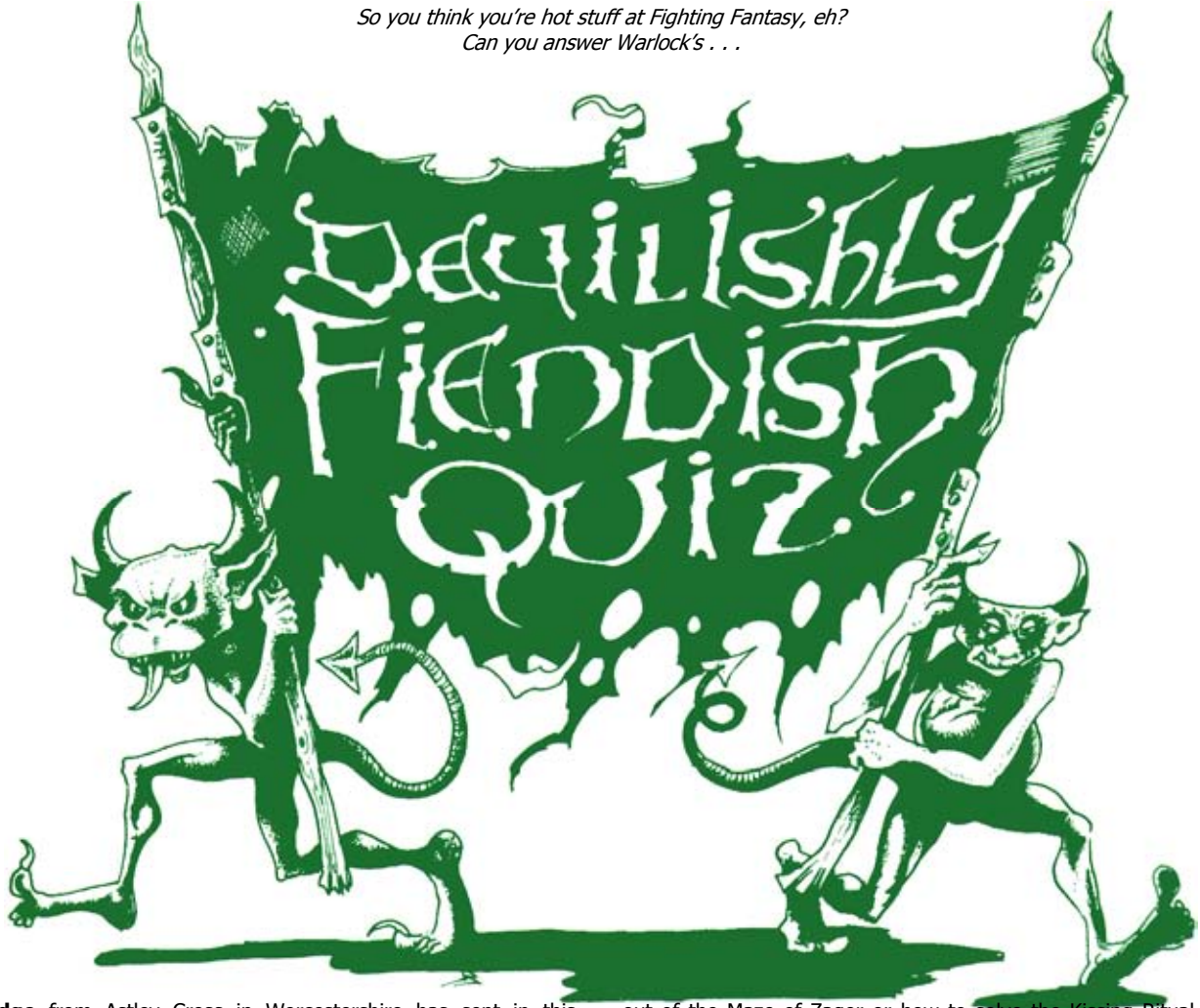
After a while you reach another junction. You ignore the way to the south and head north. Turn to **67**.

29

This tunnel joins up with a north-south passageway. You decide to turn north instead of south. Turn to **69**.



So you think you're hot stuff at Fighting Fantasy, eh?
Can you answer Warlock's . . .

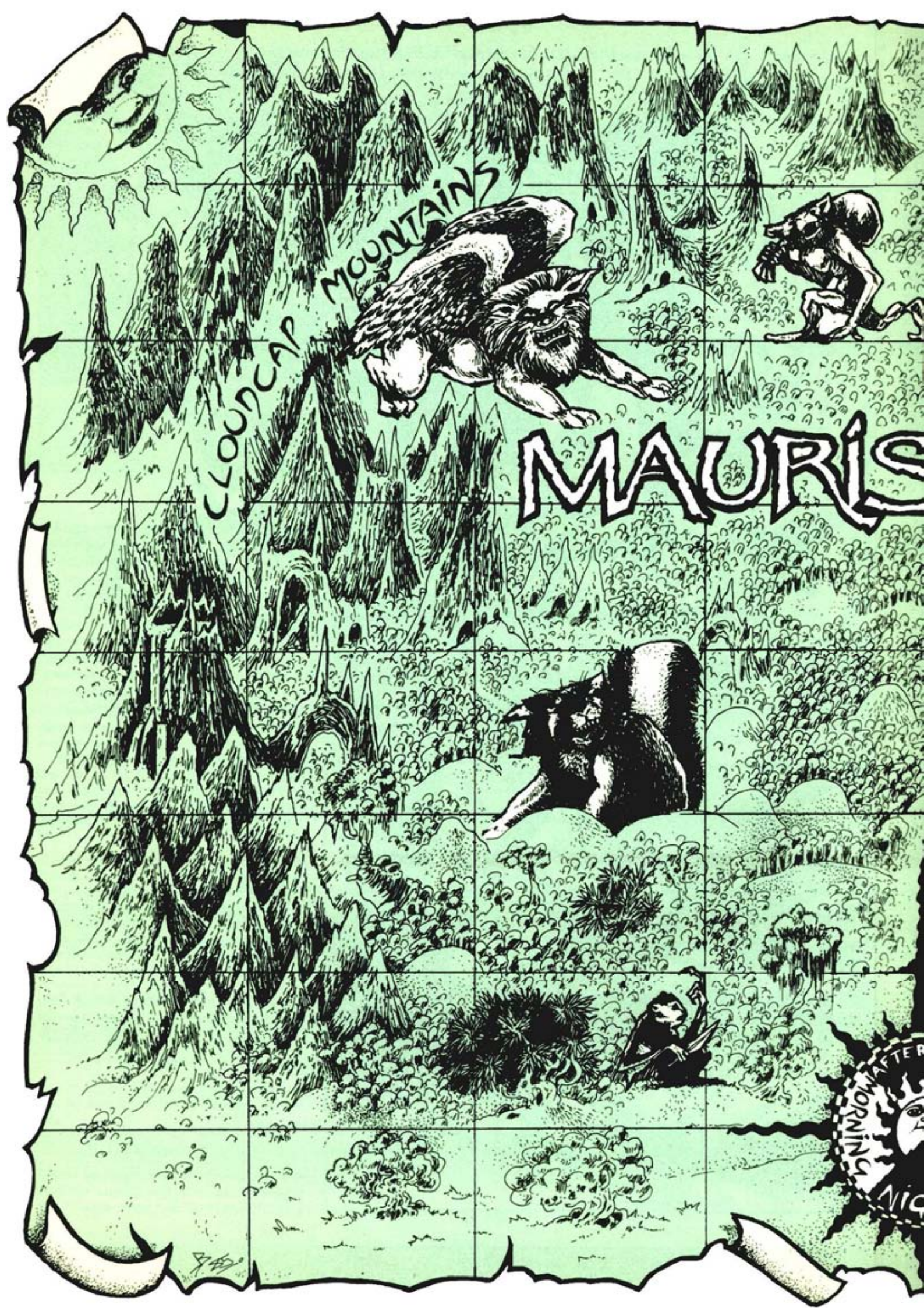


Gavin Fudge from Astley Cross in Worcestershire has sent in this quiz to test your knowledge of the FF world. Why is it devilishly fiendish? Because we're not printing the answers! Nyah, hah, hah!!

Sewer Snakes that we are, we will never tell adventurers how to get out of the Maze of Zagor or how to solve the Kissing Ritual of Courga. Let's face it, if we did, we'd destroy the puzzles in the books, wouldn't we? Anyway, if you really do want the answers, there's one sure way of getting them . . . go through the adventures and solve them!

1. What are all the things needed to kill Zanbar Bone?
Answer:
2. What jewels are needed, and what is the final combination, to open the final door in *Deathtrap Dungeon*?
Answer:
3. Who is the MASTER in *The House of Hell*?
Answer:
4. What is needed to kill the MASTER?
Answer:
5. In *Scorpion Swamp*, who are the three wizards you can serve, and which is the evil one?
Answer:
6. What is the combination to the door of Balthus Dire's room?
Answer:
7. What is your Red Cloak for in *Scorpion Swamp*?
Answer:
8. Who is Fenestra?
Answer:

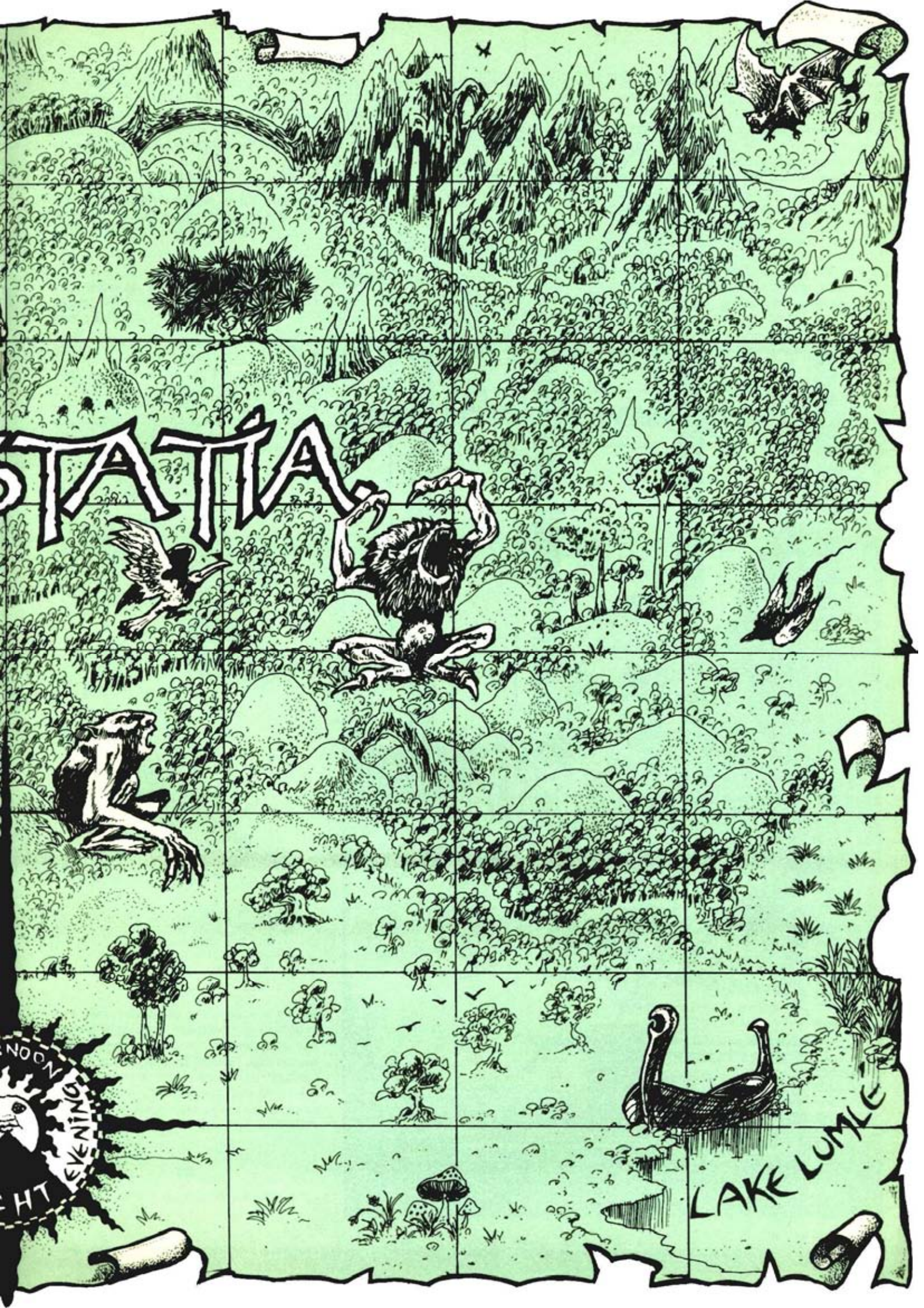
9. What are the deadly black flowers in *The Shamutanti Hills*?
Answer:.....
10. What was a certain Ghoul using for a headrest in *The Forest of Doom*?
Answer:.....
11. What is the name of the Assassin in *The Shamutanti Hills*?
Answer:.....
12. Which wine is spiked with a truth serum in *The Citadel of Chaos*?
Answer:.....
13. What three games can be played in the Games Room in *The Citadel of Chaos*?
Answer:.....
14. Who or what is 'Redswift'?
Answer:.....
15. Where did Mungo's father die?
Answer:.....



CLOUDCAP MOUNTAINS

MAURIS

AFTER MORNING NIGHT



STATTIA

LAKE LUMLE

NOON
EVENING
HT

30

The passage starts out heading west, but soon there is a turn to the north. You finally come upon a door in the east wall. If you wish to open it, turn to **124**. If you wish to carry on towards the north, turn to **129**.

31

You walk along the tunnel, but it ends at a junction. You turn your back on the way south, and head north. Turn to **99**.

32

You decide to leave the room without any further delay. You close the door and head east. Turn to **16**.

33

The tunnel winds about, but always heads north. Soon a door appears in the right-hand wall. If you wish to try the handle, turn to **5**. If you would prefer to leave the door and continue north, turn to **14**.

34

The phial smells strongly of mint. If you wish to drink it, turn to **102**. If not, leave it where it is and turn to **169**.



35

You claw desperately at the wall, in a futile attempt to halt your headlong flight to doom. As you approach the end of the chute, you hear the crackling of flames, and have a horrific sight of the inferno. Your impetus launches you out into space, and as you fall into the fire, the intense heat vaporizes you into a small puff of smoke. Your adventure ends here!

36

You find nothing, so you leave by the north door. Turn to **98**.

37

As you search through the rubble, you stub your toe against a piece of iron. Clearing the mess from around it reveals the outline of a heavy trapdoor, set into the floor. Whether it is so rusted as to be inoperable is hard to say. Nevertheless you try to pull it up. *Test your Luck*. If you are Lucky, turn to **199**; if not, turn to **130**.

38

You will have to search the dead end. *Test your Luck*. If you are Lucky, turn to **114**. If you are Unlucky, turn to **55**.

39

As you enter the room, you see that it is the most civilized so far. The walls are lined with wooden panels, and instead of the endless torches, it is lit by a soft light, glowing from a large shining ball, which hovers magically over a table in the centre of the room. Sitting at the table, you can make out the bent figure of another human. As you close the door behind you, he rises and holds out both hands in welcome. His voice, when he speaks, is thin and wavering, and you realize that he is very, very old. 'Have you found the Idol?' he asks. If you have the Idol, turn to **91**. If you do not have it, turn to **131**. If you do not trust him, and want to attack him, turn to **77**.



40

As you walk on to the termite-ridden construction, it creaks and groans. With each step, a little more crumbles away, until it is hanging by a single rope, which supports only one plank. *Test your Luck.* If you are Lucky, turn to **60**. If you are Unlucky, turn to **75**.

41

The tunnel, though twisting and turning, keeps steadily to the north, until suddenly, as you turn a corner, you almost collide with a man dressed in black robes. He is holding a dagger in front of him, and the expression on his face is one of terror! You realize that there is another man on trial, and that you are both searching for the Idol. He jumps at you, obviously intending to kill you. You must fight him.

THIEF SKILL 7 STAMINA 6

If you win, turn to **85**.

42

The passageway continues to open out until you find yourself in a huge cavern. On every side there are stalagmites and stalactites; some of them are joined into massive columns, behind which any number of horrors may be lurking. You feel a persistent draught flowing through the cavern, and realize that it is caused by the fast-flowing waters of a dangerous-looking river. You look upwards, and your eyes follow the lines of the stalactites until they disappear into the limitless blackness above. Some way downstream you perceive the outline of a small insecure-looking bridge. Turn to **27**.

43

The cape suddenly fills out, and stops you falling. For a second you hang motionless in mid-air. You peer down, but cannot see the bottom. You are surprised and thankful when the cape deposits you gently back in the doorway. With a sigh of relief you head north again. Turn to **68**.

44

With amazing foresight, you suspected that this was a trick, and jumped aside, leaving the darts to fall harmlessly to the floor. Turn to **65**.

45

If you want to open the door, turn to **90**. If you want to continue eastwards, turn to **16**.

46

The ruby is very valuable. You thread your way back through the spikes to the junction. Turn to **184**.

47

You approach the door and, taking the vast lock in your hand, twist the dials until you have put in the combination. As the last tumbler falls, the door opens to reveal a room lined with shelves full of books. It is a library, and on the central reading-desk three books lie open. If you have time, you can read them. To read the red book, turn to **59**;

to read the blue book, turn to **104**; to read the green book, turn to **88**. If you cannot read, and decide to leave by the north door, turn to **10**.

48

You reach the bottom without mishap. Turn to **27**.

49

The herb has magical powers of healing and good fortune. Add 4 STAMINA points. Your LUCK score will never be less than 6. You leave by the north door. Turn to **152**.



50

You search the body and find 2 Gold Pieces and a slip of parchment with three numbers inscribed on it. You have no idea what they represent, but suspect that they may be a combination for a lock, possibly where the Idol is hidden. You must memorize them, in case you lose the parchment. They are 15, 10, 22. Follow the passage north. Turn to **143**.

51

The door opens into a small room which appears to hold nothing more sinister than a layer of rubble across the floor. As you walk further into the room you become aware of a fetid smell, and a high-pitched squeaking sound, which gets louder and angrier, until with a hiss and a squeal, two enormous Bats detach themselves from the corners and swoop down towards you. You just have time, as you duck, to see their snarling fangs ready to tear at your throat. If you wish to back out quickly, slam the door and head north, turn to **80**. If you want to fight these horrible creatures, turn to **140**.

52

The passage turns sharply east. Following the tunnel, you reach a door. Turn to **45**.

**53**

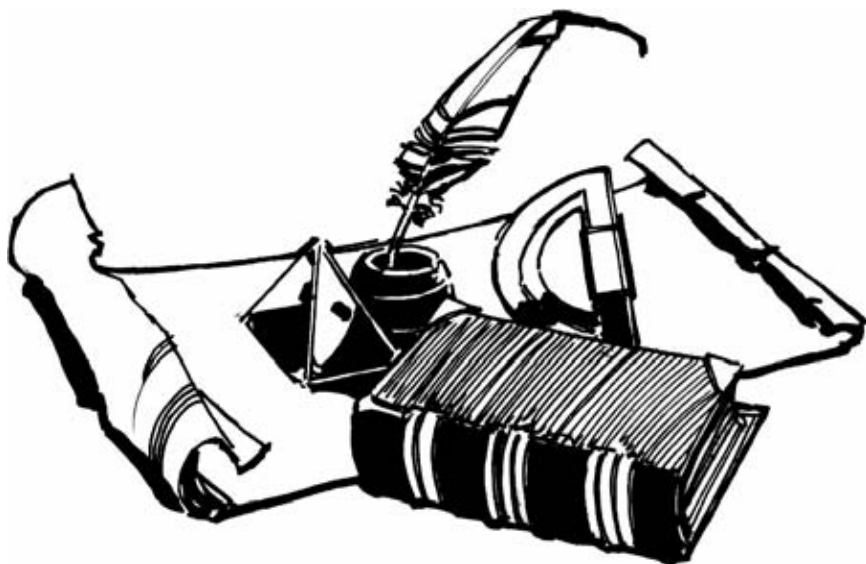
The beach seems to be deserted, and you search carelessly, so that the small purple crab hidden in the sand is easily able to pinch you. Lose 2 STAMINA points. You may leave here by any of the three doors. To take the north door, turn to **87**. To take the west door, turn to **6**. To take the east door, turn to **111**.

54

As you fall you hit your knee most painfully. Lose 2 STAMINA points and turn to **27**.

55

You find nothing. Return to the junction and head east (turn to **31**).

**56**

As you step out of the passageway, you are awed by the sight which meets your eyes. You are standing on a narrow ledge about halfway down the face of a cliff, which forms one side of an enormous chasm. The glint of moving water tells you that at the foot of this gorge runs a river. You see to your right a passageway and a flight of steps leading to the bottom. You see it is the only way forward, and begin to descend carefully. Turn to **27**.

57

You come upon an alcove, carved out of the wall, in which you see three small bottles. The first is a bottle of clear liquid, with no real smell. The second contains a golden-coloured fluid, which smells slightly sweet, and the third has in it a pale green syrup which smells sour and acrid. If you want to drink the first bottle, turn to **139**; if you want to drink the second bottle, turn to **150**; if you want to drink the third bottle, turn to **197**. If you dare not drink any of them, you must continue east (turn to **29**).

58

As you step into the room, the section of floor on which you are standing falls away. *Test your Luck*. If you are Lucky, turn to **176**. If you are Unlucky, turn to **19**.

59

You pick up the red book, and peruse its contents, hoping that it will give you a clue to the way out of the dungeon. Unfortunately, it is written in ancient Elven and you cannot understand one rune of it. You may now, if you have not done so already, try the blue book (turn to **104**), the green book (turn to **88**), or leave the room via the north door (turn to **10**).

60

The bridge stays intact just long enough for you to reach the far bank. As you step off, it collapses. Turn to **76**.

61

Edging your way around the body of the monstrous Galon, whose bird-like claws are still stretching and contracting as though to tear you apart even in death, you search the room for a way out. As you look you become aware of a creeping stench of decay, which fills the air. You turn to look at the Birdman, and are in time to see his leathery wings disappear under a mass of wriggling maggots; in seconds, all that remains are the hollow bones. As soon as there is no further food for them, they begin to advance towards you, and you realize that you are in deadly danger. You must find a way out, as they are between you and the door. *Test your Luck*. If you are Lucky, turn to **109**. If you are Unlucky, turn to **175**.

62

You realize that you cannot get down the cliff, and must return to the junction. Turn to **95**.

63

When you stumbled, you lost two items from your backpack. Lose 1 LUCK point and leave through the northern passageway. Turn to **52**.

64

As you jump down, your backpack catches and you are momentarily unbalanced as you land on the floor. *Test your Luck*. If you are Lucky, turn to **117**. If you are Unlucky, turn to **186**.





65

The door opens on to a damp passage. It starts at the door, and runs east before it turns north. You set off along the tunnel. Turn to **84**.

66

You come to a flight of stairs and are just about to start down them, when a noise behind you alerts you to danger. Whirling around, you find yourself face to face with a short, thickset man, whose ugly face breaks into a hideous grin. From behind his back he produces a morning star, and with a battle-cry like the fabled Banshee, he whirls it

round his head and scores a hit on your arm. Lose 1 **STAMINA** point. You have to fight him.

DWARF SKILL 8 STAMINA 5

If you win, continue down the stairs in a northerly direction. Turn to **118**.

67

Soon the tunnel opens out rapidly, and you are confronted by a magnificent view. You are on a ledge halfway up a huge cliff in an underground gorge. There seems to be no way down and you dare not retrace your steps. If you have the Cape of Levitation, turn to **105**. If not, turn to **86**.

68

Soon the tunnel turns to the right, and you see that it heads east for some way. There seems to be nothing in the way, so you follow it. Turn to **137**.

69

You come to a side-passage leading east. The way ahead of you seems to come to an abrupt end, or maybe a sharp corner. If you want to take the side-passage to the east, turn to **31**. If you want to go further north to investigate the end of the tunnel, turn to **11**.

70

The door opens into a small room. As you stand in the doorway you see, reflected in the flickering light of the torches, a glint of purest crimson light. It is a huge ruby, and you would be rich for ever if you could take it out of the dungeon with you. If you wish to walk over to the gem and pick it up, turn to **18**. If you think it would be better to leave it (after all, it will be quite heavy), turn to **106**.



71

You put the phial to your lips and drink its contents. You are surprised to find it is tasteless, but you feel refreshed. It was a phial of Holy Water, blessed by an ancient Druid. In all future battles you may add 1 to your Attack Strength. Add 1 **LUCK** point. If you have not done so already, you may try on the ring (turn to **119**), or the cape (turn to **12**). Or you may leave the room and head north (turn to **80**).

72

The door opens on to yet another tunnel. This time it seems to run from east to west. You really need to head north, but will have to try another direction and see where it leads. You turn to the west and, rather to your relief, arrive at a crossroads. Thankfully you turn north and continue. Turn to **195**.

73

Still heading west, you see that the tunnel ends in a fall of rock. There is no way you can get through without pick and spade. As you are about to turn to retrace your steps, a patch of deeper darkness shows you the entrance to another small passageway, heading north. Turn to **174**.

74

Stepping over the bodies of the Mud Dragons, you hurry along the ledge, with rather less care than you should. For one heart-stopping moment, you teeter on the edge of the mud well, as your ankle turns on a stone. With one convulsive heave you throw yourself forward and reach a firmer footing. Turn to **93**.

75

Your weight is too much for the frail structure, and it crumbles away beneath your feet. You fall into the water, and must swim for your life. The current is very powerful. Turn to **148**.

76

You find yourself on a sandy beach, shaped like a half-moon. The cliff wall behind you forms a large alcove, in which there are three doors. You have the choice of leaving the beach by any of the doors, or of searching the beach first, to see if there are any jewels or alluvial gold deposits in the sandy soil. If you want to leave by the north door, turn to **87**. If you want to leave by the west door, turn to **8**. If you want to leave by the east door, turn to **111**. If you want to search the beach, turn to **53**.

77

Before you even have time to draw your sword, the old man holds up his right hand. His smile fades, and his voice, suddenly much stronger, echoes in your head, though his lips do not move. 'Do not consider attempting to harm me. My powers are great, and I can make you even as a pillar in the Great Hall, of solid stone.' If you wish to ignore the warning and continue your attack, turn to **135**. If you have the Idol and wish to answer his question, turn to **91**. If you do not have it, or do not want to admit to having it, turn to **131**.



78

The crossbow has been slightly misaligned, and instead of it dealing you a death blow to the head or neck, it merely buries itself deep into your left shoulder. It could be worse, but you lose 4 STAMINA points. You wrench it out and staunch the flow of blood with a strip torn from your tunic. Cursing loudly, you set off towards the north, the only way left to you. Turn to **89**.

79

The passage, which heads east, is very narrow and dark, and there is an opening on your left which heads north. If you wish to turn along this new passage, turn to **141**. If you wish to continue east, turn to **122**.

80

You go north and, after struggling over the uneven terrain for a while, you come across a junction. As the floor of this tunnel to the west looks even worse than the one you are already in, you continue on your way. Turn to **89**.

81

You are creeping as quietly as you can across the room, when your sword clinks against a stone, making a sharp ringing noise. *Test your Luck*. If you are Lucky, turn to **97**. If you are Unlucky, turn to **138**.

82

You have hacked off the head of the Mud Dragon, and it lies before you on the pathway, blocking your way. You dare not touch it to heave it out of the way into the mud, for the tentacles across its eyebrows are still glowing with the strange green glow that you had noticed before. Using your sword as a lever, you roll it to the brink of the ledge, where once more, in a final agony of death, it begins to swell. You rush past it before it



blocks the way again, and hear its ultimate deflation as it hisses its way to extinction behind you. Turn to **52**.

83

The old face before you crumples with relief. He opens a secret compartment in the wall, and takes out a skin pouch. He tips the contents on to your outstretched hand – 27 Gold Pieces and a diamond. You secrete them in your backpack. If you wish to leave now, by the door in the north wall, turn to **180**. If you decide to betray his trust and kill him, turn to **17**.

84

On your left you see a massive oaken door, heavily studded with iron bolts, with a handle, shaped like an enormous bird, in the middle of it. Surely such a door could guard the Idol! If you wish to open it, turn to **157**. If you think it all too obvious, carry on your way to the north, and turn to **125**.

85

All the thief was carrying were 3 Gold Pieces and a mouldy piece of fruit, triangular in shape. You have never seen one like it before, but suspect that it may be the legendary fruit of longevity, the Xentos. You would risk eating it, if it were not in such poor condition, but you decide to leave it, and head north again. Soon you come to a fork in the road. You can go north (turn to **108**), or you can fork left towards the west (turn to **147**).

86

As you look about, you notice a rope tied to a large rock. The rope does not look new, and you cannot see how far down the cliff it reaches, but it seems to be the only way down. *Test your Luck*. If you are Lucky, turn to **190**. If you are Unlucky, turn to **4**.

87

The tunnel is sealed off completely by a large iron-studded door. You try the handle, but it is locked. You look through the vast keyhole, but can see little. Placing your ear to the keyhole, you hear a rustling of feathers and a whistling sigh. Do you have a gold key? If so, turn to **13**. If you do not have a key, turn to **121**.

88

The green book is handwritten, and seems to be a diary of some sort. As you look at the last entry, you realize with a start that your own name is inscribed there. It is the daily record of criminals submitted for trial. At least there is not yet a verdict written in. You realize too that there is no other person following you, in search of the Idol, but that the day before you entered the dungeon a thief was committed for trial. His verdict is already in the book . . . guilty! If you have not already done so, you may read the red book and the blue book, or leave through the north door. To read the red book, turn to **59**; to read the blue book, turn to **104**; to leave the library, turn to **10**.

89

The tunnel slopes sharply uphill, and you become very tired. Your concentration flags, and you fail to notice the loose slab in the floor ahead of you. You trip and fall. As you fall, your shield becomes wedged into a crack in the wall; it buckles as you prise it loose. In all future battles with this damaged shield, you lose 2 points from your Attack Strength. You carry on, grumbling, and eventually arrive at a junction. If you want to go west, turn to **95**. If you want to continue north, turn to **127**.

90

You push open the door, and face total darkness. If you want to feel your way in, turn to **167**. If you want to leave it alone, turn to **154**.

91

You take the Idol from your backpack and, giving it a rub on your sleeve, hold it out to the old man. He takes it from you, and places it casually in a desk drawer, not even bothering to lock it. He beckons you to follow him, and leads the way up a long, circular staircase. The top of the stairs opens out into a wide platform, and you feel the sunlight on your face and the breeze in your hair for the first time in what seems like a twelvemonth. Turn to **200**.

92

You grab the rock and rest for a moment, while the water tries to tear you away from your precarious hold. You haul yourself up clear of the water and, as you lie panting on the hard rock, a glint of gold catches your eye. You crawl forward, and to your joy discover the small Golden Idol for which you have been searching, lying in a niche in the rock! Forgetting your fatigue, you remove it, and leap from the rock to the other bank. Turn to **76**.

93

You are halfway down the rope, when you hear a monstrous cry. You look up to see a huge bird peering down at you from his perch high up on the cliff. With one flap of his colossal wings, he soars far out over the river and back towards you. You can feel



your palms sweating with fear. Your hands leave the rope and you fall towards the floor. With a triumphant squawk, the bird plucks you from mid-air, rises towards his nest and you feel yourself falling down . . . down . . . to where two hideous half-grown chicks are waiting for their next meal. You are torn limb from limb, and swallowed greedily. Your adventure ends here.

94

You have entangled the great insect in its own silken web. Grasping the ruby, you have to reach the door. You cannot get out of this room full of silken tombs fast enough! The huge bulk of the Spider, covered in its sticky silk, lies before you. You must clamber

across it, and the feel of the gluey mass sickens you. When you get to the door, you roll in the dust, to cover the stickiness. You are filthy and tired. Leave this place and head north. Turn to **106**.

95

You go for some way west down a sloping passage, until you reach another junction. Head north, ignoring this southern passage. Turn to **153**.

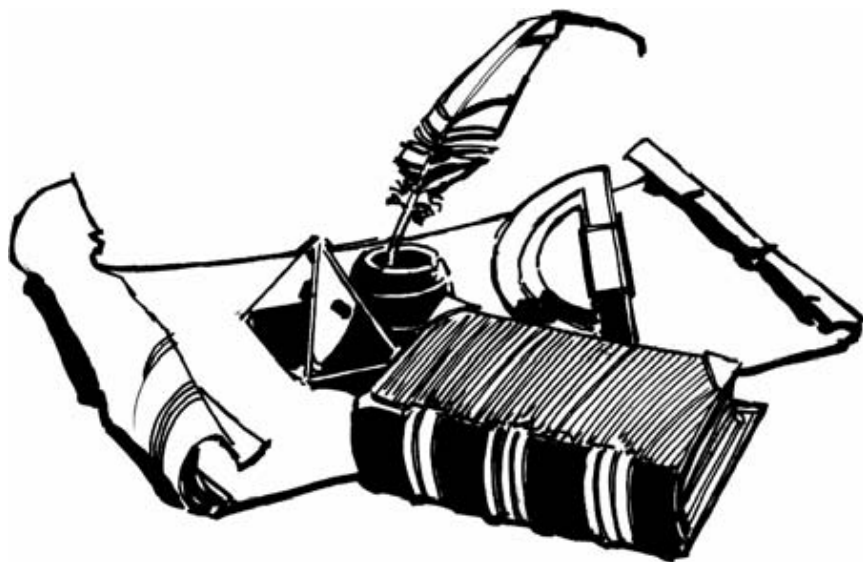
96

Around a bend in the tunnel you see a strange, unearthly radiance. The light seems to pulsate and change colour, as you watch its reflections on the wall of the tunnel ahead

of you. You proceed with great caution, and round the bend you come upon a weird scene. Three very small figures, dressed in fine silver cloaks which float around them as they move, are performing a ritual dance around the source of light. As the colours change, it throws reflections on mirrors hung all around the walls of the cavern, and the scintillating points of light shimmer back and forth until your brain feels as if it is spinning in your skull. The light comes from a great crystal set on a tall plinth, but you cannot decide what type of gem it is. There is no time for speculation, however, as an incautious movement is reflected a thousandfold from the mirrored wall, and the creatures turn with a shriek of rage and hurl themselves angrily upon you. You must fight them as one creature.

LIGHT WORSHIPPERS SKILL 9 STAMINA 11

If you win, turn to **191**.



97

Your hand flies to the hilt of your sword and muffles it. The dog stirs, but does not awaken. Your heart pounding in your chest, you reach the other side safely, take down the key, open the door silently and slam it behind you. As you lock it again you hear terrifying snarls, and splintering wood as the dog hurls itself time and time again against the other side of the door. Turn to **30**.

98

The door is locked, but your key fits it. As you turn it, two darts fly out of a hole in the door. *Test your Luck*. If you are Lucky, turn to **44**. If you are Unlucky, turn to **8**.

99

The feeble light of the torches reveals a heavy grille in the right-hand wall. It is locked, and however hard you look, you can see nothing beyond it. If you have the brass key, and want to open it, turn to **159**. If you do not have the key, or do not wish to open the cage-like gate, carry on north (turn to **68**).

100

The creature lies dead before you; the trailing streams of saliva from his slavering jaws are already soaking into the dusty floor. His claws are of solid gold; you tear them one by one from the huge paws and pocket them. Take the key from beside the door and leave. Turn to **30**.

101

The surface of the mud begins to rise in the centre, and a massive bubble of gas bursts with a dull *phut*. As the surface begins to settle, small points of green light flicker across it. Next, the points of light appear to be on stalks, which grow from the mud, getting longer by the minute. Eventually, with a massive heave, a Mud Dragon rises from the depths! It lies half submerged in the glutinous mess. The green lights you now see to be tentacles across its eyebrows, and they range round like antennae, until with one accord they all are pointing at you. The vast mouth opens, allowing a cloud of evil-smelling gas to escape, and the monster begins to gasp in air. As it does so, it swells. Bigger and bigger it grows, until you feel that it must fill all the chamber. You must fight it. You draw your sword, which suddenly seems inadequate in the face of such power.

MUD DRAGON SKILL 10 STAMINA 6

If you win, turn to **82**.

102

When you have drunk the refreshing liquid in the phial, you are amazed at how much better you feel. It was a small dose of the Elixir of Fortune. Restore all your LUCK points and raise your *Initial* LUCK score by 1. You head north again. Turn to **169**.

103

Although the water is deep and fast, you find you have the strength to swim downstream, and reach the far bank much lower down. You clamber out and make your way back to the spot opposite the bridge, where you pick up the path again. Turn to **76**.

104

The blue book is a book of maps, and although all the names are written in Elvan, you recognize the terrain as being Analand. It becomes obvious to you that this is an up-to-date record of all the towns and cities and, even more important, of the location of mines where precious gems and metals are to be found. If you could take this with you to the surface, your job as courier would in future be infinitely safer and more profitable. You put the book into an inside pocket. Before you leave you may read the red book (turn to **59**) or the green book (turn to **88**), or simply leave via the north door (turn to **10**).





105

To your utter amazement, you feel the cape fill out, and you are lifted off your feet. You float slowly to the ground and land gently. Hardly able to believe your good fortune, you turn to **27**.

106

The passage wends its way north until you reach another junction. If you would like to turn east, turn to **179**. If you prefer to continue as you are, turn to **153**.

107

Hearing the sound of voices from the other side of the door you open it very cautiously. Peering round it, you see two Orcs chattering to each other. Hoping that they will be indifferent to you, you attempt to pass, but they draw their swords, and you must fight them one at a time.

First ORC	SKILL 5	STAMINA 6
Second ORC	SKILL 6	STAMINA 5

If you win, turn to **198**.

108

Following the passage north, you have the opportunity to take a passage to the east. If you wish to continue north, turn to **146**. If you want a change of direction, turn to **79**.

109

You back away from the maggots, until your outstretched hands touch the north wall. You turn and try to find a foothold above floor-level. There is a tiny ledge about half a metre above the ground. Reaching up for a handhold, you grasp a knob of rock, and step on to the ledge. You almost lose your grip, as the whole section on which you are perched swivels into the wall, taking you with it. You find you are outside the room, in a tunnel leading north. Breathing a sigh of relief, you step off the wall, and head north. You come to a crossroads. You continue north. Turn to **195**.

110

The key fits and the door opens on to a tunnel going north. The passageway turns sharply to the right and then turns north once more. As you turn the second corner, you find yourself face to face with a mirror, which completely blocks the way. Your own reflection stands staring back at you. Suddenly, and to your total amazement, the image steps out of the magical mirror, draws its sword and attacks you! As it is your replica, use your own amount of SKILL points for it, but the change from two dimensions to three has tired it, so its STAMINA is 2 below yours. This is one of your hardest fights and you are not sure that you can win either way. It can obviously kill you, but you are not sure that killing it won't be the same as committing suicide. If you win, turn to **128**.

111

The tunnel becomes narrower, and you are finding it quite a struggle to get through. Now the ceiling slopes sharply downwards, and you have to bend down and eventually crawl. You can see a little way ahead of you, through the now very small passageway. *Test your Luck.* If you are Unlucky, turn to **116**. If you are Lucky, you find a handy chunk of loose rock and batter at the walls, until you break through to a wider passage. Turn to **20**.

112

As you walk forward, you hear a noise. You stop to listen: there are shuffling footsteps approaching. There is nowhere to hide and you stand with sword drawn, expecting a monster to appear. Instead an old man comes into view. Seeing your sword, he quickly croaks, 'Spare me! I am an old and helpless felon who has escaped his cell.' You sheathe your sword and he explains to you that he has lived here for many years, since he was admitted to the Dungeon of Justice as a young man. During a fight with a monster he was severely wounded, and although he escaped with his life, he lost his weapons, and was unable to continue his journey. He had lain in hiding for a long time, and was now too old to try to reach the upper world, where he would surely die without the Idol to uphold his innocence. He preferred to stay where he was, in endless night, eating only what he could beg from other travellers. As he talks, he decides to make one more attempt to find a way out, and he asks you the way back to the entrance. If you wish to tell him the right way, turn to **187**. If you wish to tell him the wrong way, turn to **156**.

113

As you shake him, his eyes flicker open, and when he sees you, they fill with terror. 'No, no! Don't kill me,' he pleads. 'If you let me live, I will give you all the money I have hidden!' If you wish to kill him, turn to **17**. If you agree to the deal, turn to **83**.

114

As you search, you begin to tire; you sit on a large square stone to rest. As soon as your full weight falls on the rock, there is a grating noise and a section of the far wall slides open. You leap to your feet, all tiredness forgotten, and step through. Turn to **177**.

**115**

You plunge down into the pit, bracing yourself for the jar to your feet as you reach the bottom. You have fallen quite a way before it dawns on you that there is no bottom. A feeling of weightlessness comes over you, and you continue to fall . . . and fall . . . and fall . . . Your adventure ends here!

116

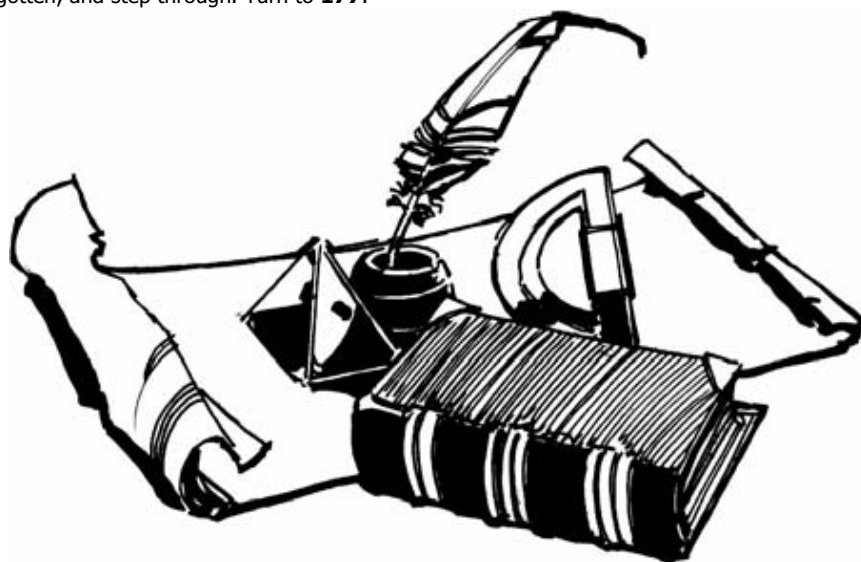
Your backpack has become firmly wedged in the ever-narrowing passageway. There is no way you can wriggle out of the backpack and, try as you will, you cannot free it. You lie for a moment before making a renewed effort, and then make one last attempt. There is a low rumbling noise, and the air is filled with dust, as a section of the roof behind you falls into the tunnel. You are now entombed in total darkness. You know that you will not suffocate, as there is a cool breeze playing over your face from the narrow crack in the walls ahead of you. The prospect of a lingering death from thirst and starvation stares you in the face, and you begin to pray for a further roof fall to put you out of your misery. Your adventure ends here.

117

You manage to roll on to your side, so minimizing injury. Lose 1 STAMINA point. You waste no time, and set off to the north. Turn to **126**.

118

You enter a room with three exits, one you have just come from, one opposite you, and one immediately beside where you stand, which presumably returns in the general direction from which you have come, though possibly on another level. Turn to **145**.



119

As you put on the ring, you experience a fierce burning sensation in your finger. Lose 1 LUCK point and 2 STAMINA points. You try to take it off, but the more you pull at it, the smaller it seems to grow. It is the Ring of Skill, but has been cursed by an ancient crone and the skill properties have been partially neutralized. If you have not already done so, you may try on the cape (turn to **12**), or drink the liquid (turn to **71**). Alternatively, you may leave the room and continue your journey to the north (turn to **80**).

120

As you open the door, you are amazed to see a glittering Golden Idol on a tall pedestal! It tallies with the description of the Idol you seek. To reach it, you must cross the room, the floor of which is criss-crossed by many trip-wires, each connected to loaded cross-bows set around the wall at chest height. If you want to step between the wires and get the Idol, turn to **3**. If you think that it is too risky, close the door and carry on east (turn to **28**).

121

You have no option but to barge the door with your shoulder. It will not be easy as the studs are long and sharp. Turn to **196**.

122

The tunnel travels east for a while, before eventually turning north. As you approach the bend, you see a pulsating light reflected on the wall ahead. Carefully, you move forward. Turn to **144**.

123

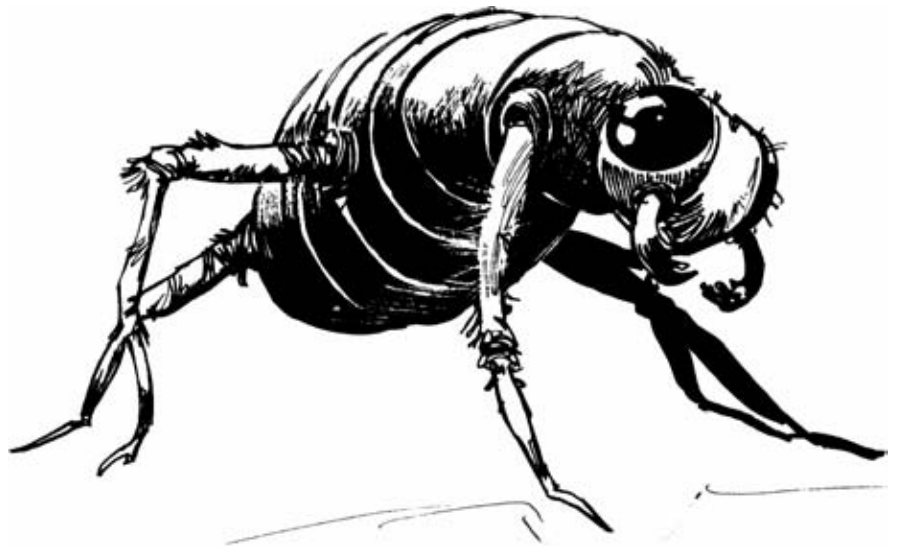
You wriggle into the hole, and begin to descend the chute. The temperature rises swiftly, and you realize your mistake. You are heading for an underground furnace. Tongues of fire leap towards you. You try to scramble back up the slope. Turn to **35**.

124

This door opens into a room which is completely empty. In the floor is a large hole. You approach the edge of the hole, and peer down. It is not very deep; you can see the bottom, and what appears to be a passage leading north from the floor of the hole. If you wish to leave the room and head north on this level, turn to **129**. If you want to try the lower level, jump into the hole and turn to **64**.

125

You arrive at the foot of a long flight of steps. Walking up them is not as exhausting as you had feared. Add 1 LUCK point and turn to **142**.



126

The tunnel continues north, but ahead of you there is a fork; the right-hand passage slopes downhill so steeply that there are roughly cut steps in the floor. If you want to follow the steps to the east, turn to **155**. If you wish to stay on this level and go north, turn to **118**.

127

The passage widens and soon opens on to a ledge which runs east to west along the face of a high cliff. It is as well that you were not travelling too fast, or you would have fallen headlong over the edge. You lie flat and look over. A long way below, you can see a small bridge spanning a fast river. Backing away from the drop, to look upwards, you can see nothing but darkness. There is no means of getting to the bottom, and the ledge narrows on either side of you to nothing. If you have the Cape of Levitation, turn to **23**. If not, turn to **62**.

128

You still live! Tired as you are, you smash the mirror with the hilt of your sword. There will be no more antagonists from that source. You step through the hole in the mirror to find a tunnel going north. Suddenly, you find yourself on a narrow ledge, halfway down a tall cliff. The roof of the cavern disappears above you into impenetrable gloom. Below, you can see a river, running from east to west, spanned by a narrow bridge. There is no visible way down, but you notice a metal ring set into the rock. You fasten your rope to it and begin to climb down the cliff. *Test your Luck.* If you are Lucky, turn to **48**. If you are Unlucky, turn to **93**.

129

You shortly come to another junction. If you wish to head east, turn to **112**. If you wish to continue north, turn to **66**.

130

You tug at the handle with all your might, but cannot move it even one millimetre. You must give up and continue on your way to the north. Turn to **80**.



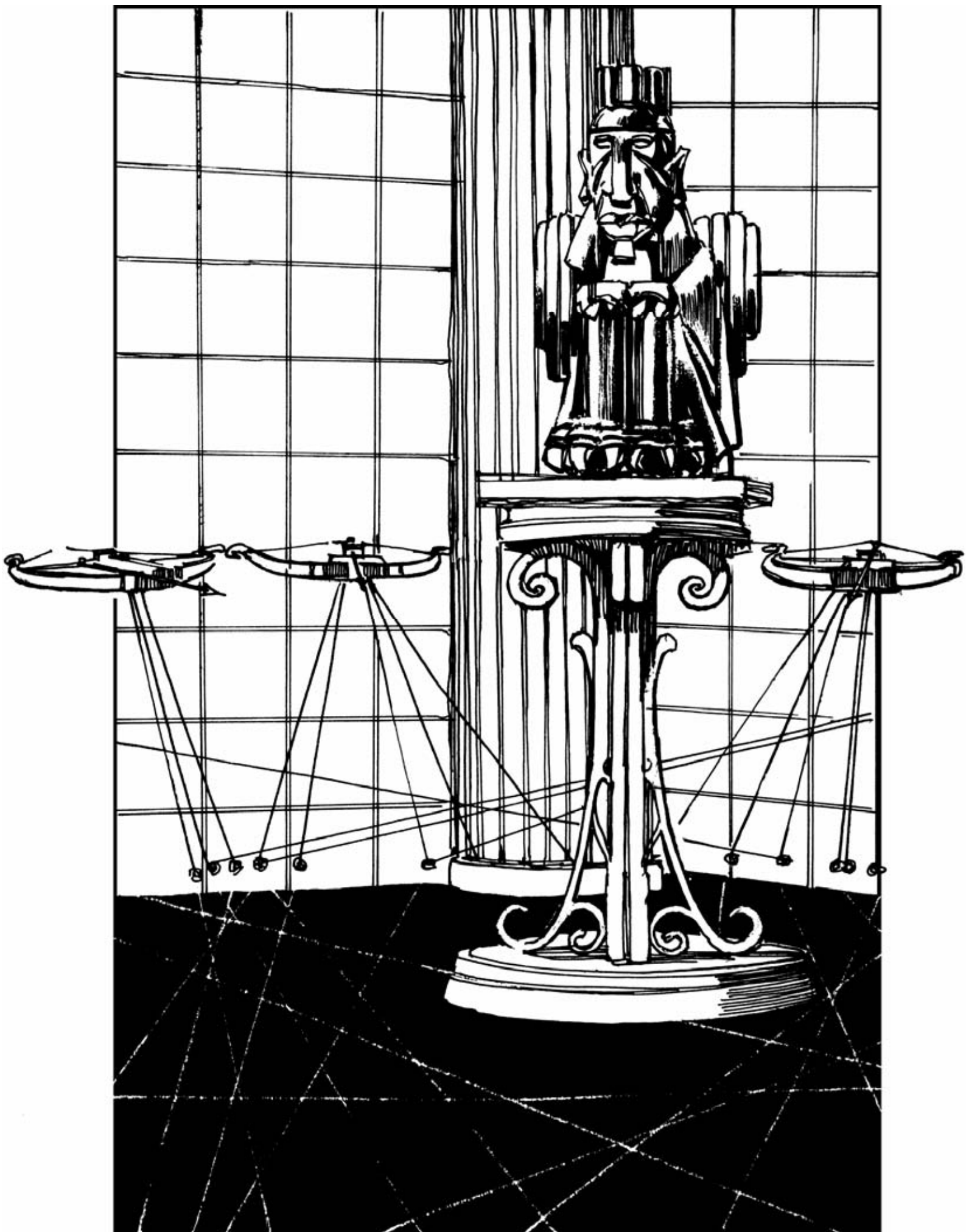
131

You tell him that you do not have it. His face is expressionless, as he says, 'Very well. Follow me.' He turns and leads the way up a spiral staircase. You have no choice but to go after him. The steps end on a platform, and what a joy it is to feel the sun and the wind on your face again for the first time in what seems like a year. Turn to **26**.

132

You are swept on past the rock and, try as you will, you cannot grasp it. You try to swim with the current in the hope that you will be swept ashore, but as you hurtle towards the western wall of the cavern, you realize that the river disappears into a narrow tunnel. If you stay on the surface you will be dashed against the roof of the tunnel. You take a deep breath and dive. You are swept away down the tunnel, never to surface again. Your adventure ends here.





133

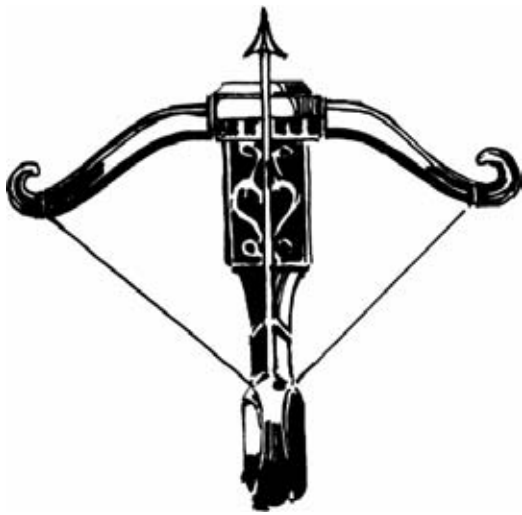
You smash the lock with your sword and pull open the gate of the cage. 'You are free. Now tell me quickly, where is the . . .' The man, with an alacrity amazing in one so skeletal, jumps at you and wrests your sword from your grasp. He plunges it into your belly, disembowelling you with a neat twist of the wrist. You should never have trusted a criminal. Your adventure ends here . . . messily!

134

There is still some magic in the ring, and it gives you the sense to look for traps before you search the room. You feel a barely perceptible hairline crack in the stone floor. You decide not to risk it, and turn to **154**.

135

You laugh at the thought that such an old, frail man could harm you, when you have survived so many dangers. With a cry of anger you raise your sword, intending to remove his head with one blow. The old man points to your feet, and they at once become as heavy as lead. It is impossible to move them! As you exert every muscle, your thighs stiffen, your back hardens, and your upraised arm becomes rigid. Halted in mid-stroke, you remain looking in horror, as the old man approaches you. He stretches out a bony knuckle, and raps your face. You feel nothing, but hear the chink of metal on stone, as his rings rattle against your nose. Frantic to escape, you draw in a last breath before your heart petrifies. Your adventure ends here!

**136**

You return to the junction. The door through which you came is ahead of you. You cannot go that way, so you must turn north. Turn to **172**.

137

After some time of wandering through the tunnels, you are beginning to despair, but suddenly a door appears in the north wall. If you would like to open it, turn to **120**. If you want to continue eastwards, turn to **28**.

138

You clutch at your sword, but it is too late. The animal has heard you, and awakens. As you stare in horror, you see first one, then two long, mean-looking snouts lift to sniff the air. This is not merely a dog, or even a wolf, it is the terrible Xlaia, which you thought had been extinct for a hundred years. You leap to the wall, for you need to protect your back, and stand with your sword at the ready. The Xlaia bounds snarling from its basket. From both the curling lips protrude yellow fangs, still stained with the blood of its last meal. Hanging in long slimy strings from its mouth is frothy saliva which tells you that here is a rabid animal! If only you had water with which to terrify him like the rabid animals you have met in the upper world. Weaving from side to side, he comes towards you. You have to fight him!

XLAIA SKILL 8 STAMINA 7

If you win, turn to **100**.

**139**

As you drain the bottle of colourless, odourless liquid, you at once feel refreshed (gain 1 STAMINA point). If you have not already done so, you may drink the second bottle (turn to **150**) or the third bottle (turn to **197**), or you may continue on your way east (turn to **29**).

140

You stand your ground as the two Bats sweep down towards you. How can you hope to fight them with only your sword? You must try to attract them to another part of the room. Perhaps if you threw your shield into the air, they would mistake it for another prey. Whatever you do, you will have to fight them one at a time.

First BAT SKILL 5 STAMINA 7
Second BAT SKILL 6 STAMINA 6

If you win, turn to **160**. You may *Escape* after the first Attack Round by running out of the door and heading north. Turn to **80**.

**141**

The passage soon ends at a door. If you wish to open it and pass through, turn to **107**. If you cannot face what may be behind it, and would rather go to the junction again and head east, turn to **122**.

142

The stairs come to an end. The passageway widens and there in front of you is an awesome sight. The passage has ended in a wide ledge, halfway up the wall of a huge cavern. You cautiously approach the edge and peer over. From where the ledge narrows at one end, a flight of steps, hewn from the living rock, descends to the cave floor, hundreds of feet below. At the bottom runs a fast-flowing river, and you realize that to reach it you will have to zigzag your way down the steps, which are open to the elements. So vast is this cavern that it produces its own atmosphere, and clouds are gathering above you, from which bolts of lightning are flashing. It is the only way down, and you have to take great care. When you reach the bottom, turn to **27**.

143

You see a door in the east wall. It is securely locked, and much too sturdy to give way to force. If you have a brass key, turn to **70**. If you do not, you will have to continue to the north. Turn to **106**.

144

Suddenly, as you are halfway to the light, the ground beneath you gives way. Your caution pays off, as you are able to step back before you fall. Closer inspection reveals it to be a small round pit in the middle of the passageway. A rickety ladder runs down the side, but you cannot see the bottom. If you wish to explore the pit, turn to **7**. If you want to jump over it, and see what is the source of the light, turn to **96**.

145

In the centre of the room is a glittering pile of 30 Gold Pieces. Watching carefully for a trap, you put them in your pockets. If you wish to search the corners of the room for more, turn to **36**. If you wish to leave by the north door, turn to **98**.

146

You soon come to a door in the western wall. As you run your hands over it looking for the handle, you discern a faint cross carved in the wood. If you wish to open the door, turn to **51**. If you wish to press on northwards, turn to **80**.

147

The passageway ends at a door. If you wish to open it, turn to **22**. If you wish to return to the junction and head north, turn to **108**.

148

You almost drown, but persevere. Roll two dice. If the total is less than your **SKILL** score, turn to **103**. If the total is more, turn to **15**.

149

You ask the prisoner if he would be willing to exchange his freedom for information. His eyes light up and he readily agrees. 'I can tell you where to find the largest ruby you ever saw,' he tells you. 'But you must let me out first.' If you want to set him free, turn to **133**. If you would rather kill him, turn to **24**. If you leave him as he is, and open the north door, turn to **72**.

150

You place the bottle to your lips, and wait while the dark golden liquid drains into your mouth. It is delicious, and you scrape the bottle with your finger to get the last drop. The passageway begins to spin around you, and you fall to the floor. It was a Sleeping Potion, and you lie unconscious and vulnerable to any danger or thief that might chance upon you. It is several hours before you come round, and you still feel tired, though your head is now perfectly clear. In all future battles lose 1 point from your Attack Strength for your tiredness. If you have not already done so you may drink from the first bottle (turn to **139**) or from the third bottle (turn to **197**); or you may continue your journey eastwards (turn to **29**).

151

Your attempts to reach solid ground again are futile, and you stand on the slab of rock which carried you down some thirty metres below the level of the passages. As you worry about what to do to get out, you realize that the floor of the well in which you stand is beginning to fill up with semi-liquid sand. It settles around your feet, and then your knees, and by the time it reaches your chest, your arms are pinioned to your sides. You are being crushed by the dreadful pressure all around you! Within five minutes, you are buried completely. Your adventure ends here.

152

The passageway you enter is very narrow, but you manage to squeeze your way through to the north. You pass a junction on your left, but keep to this tunnel. Turn to **99**.

153

The passage begins to widen, and cracks and fissures appear in the walls. There is a rattling noise, and out of the cavity jump two strange creatures. They are obviously denizens of the underworld, and they are completely white, with vicious pink eyes. They are covered from head to tail in long, dangerous spines, which rattle as they move. They



turn their backs on you, and you think that they are as afraid of you as you are of them, and that they will run away. Not at all! These are poisonous porcupines, and they are preparing to fire their lethal spines at you. Fight them one at a time.

First			
PORCUPINE	SKILL 7	STAMINA 5	
Second			
PORCUPINE	SKILL 8	STAMINA 5	

As the spines of the porcupines are so venomous, each time one of them wins a round, lose 3 **STAMINA** points. If you win, turn to **42**.

154

You close the door, and start eastwards again. Turn to **18**.



155

The slope is very steep, and you have gone a good way down it, when the steps stop, and the passageway veers round to the left. The steps were tiring, and you are paying less than your usual attention when, with a cry and a jump, a dirty, fat Hobgoblin sets himself before you. He watches you with his crossed eyes, one of purple and one of green. His clothes are filthy and torn, but the sword in his hand is sharp and well kept. He lumbers towards you with sword outstretched.

HOBGOBLIN SKILL 7 STAMINA 8

If you win, turn to **50**. You may *Escape* after one round by running down the stairs and heading north (turn to **143**).

156

He looks at you coldly. 'You are a liar!' he says. 'You will be punished.' He walks past you along the passage. You wonder uneasily what he meant. You will soon find out. His story was true, but he did not tell you that his profession in the upper world – the reason he was put here – was that of a pickpocket! He has not lost his skill. You have lost 2 Provisions. Lose 1 LUCK point and continue east. Turn to **57**.

157

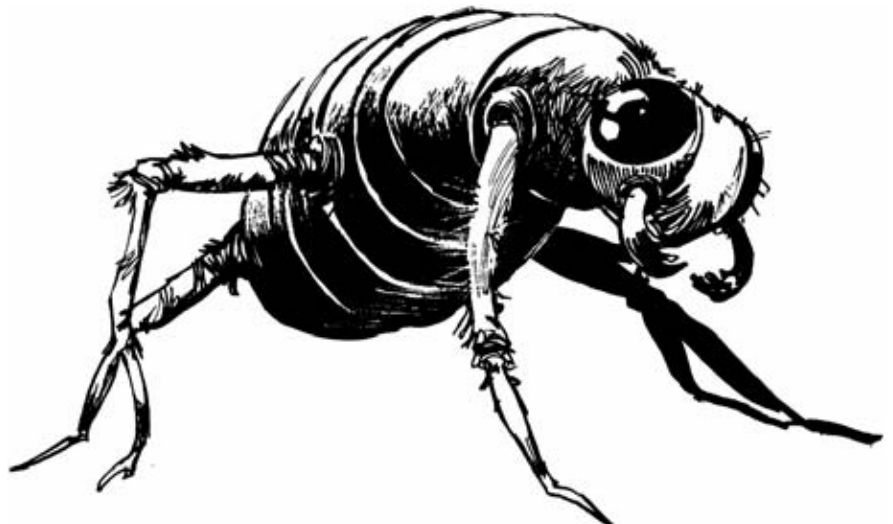
The door opens on to a small, sparsely furnished room. The sound of resonant snores beats around your ears. A chair with its back to you seems to contain the source of the noise. You can see a tuft of thin grey hair sticking up over the back of it. Cautiously, you creep around the table, and look at the occupant of the chair. Lying crookedly on the hard wooden seat is an old man. There is another door in the north wall. If you want to go through it, turn to **180**. If you want to continue along the other north-leading passage, the one you have come from, turn to **125**. Otherwise, turn to **166**.

158

As the door bursts open, you discover the source of the whistling sighs and rustling noises. Crouched low on the ground in front of you is Galon the Birdman. His leathery wings are outstretched on either side of him; the sharp claws on his knuckles are pointing towards you. You recognize his green skin at once, and know that he will try to grasp you around the neck with his sinewy arms and smother you with his wings. You draw your sword, and the sight of it excites him to a frenzy, for his lust for metal is paramount. This will be one of the hardest fights you will be called upon to undertake.

GALON SKILL 12 STAMINA 8

If you win, turn to **61**.





159

You turn the key in the lock of the grille. The gate does not swing open as you expect, and you have to push very hard to get it to move. After an enormous heave, it flies open. You rush headlong into the room. Horror of horrors! There is no floor, and you hurtle into a pit! If you have the Cape of Levitation, turn to **43**. If you do not, turn to **115**.

160

You look down at the inert figures, uglier in death than living, for their snarls are frozen on their evil snouts. There seems to be little of interest in the rubble, but if you want to inspect it further, turn to **37**. If you want to return to the passage and go north, turn to **80**.

161

The passage ends in a square room which is permeated by a strong smell of decaying meat. Taking up most of the floor are two dark, bubbling pools of mud. There is a narrow walkway, little more than a ledge, running along both sides of the room and leading to an opening in the opposite wall. From your feet, a very narrow causeway goes straight to the opening. If you wish to walk along the right-hand wall, turn to **181**. If you want to walk along the left-hand wall, turn to **193**. If you want to take the middle path, turn to **171**.

162

You regain your balance and reach for the ruby. Turn to **46**.



163

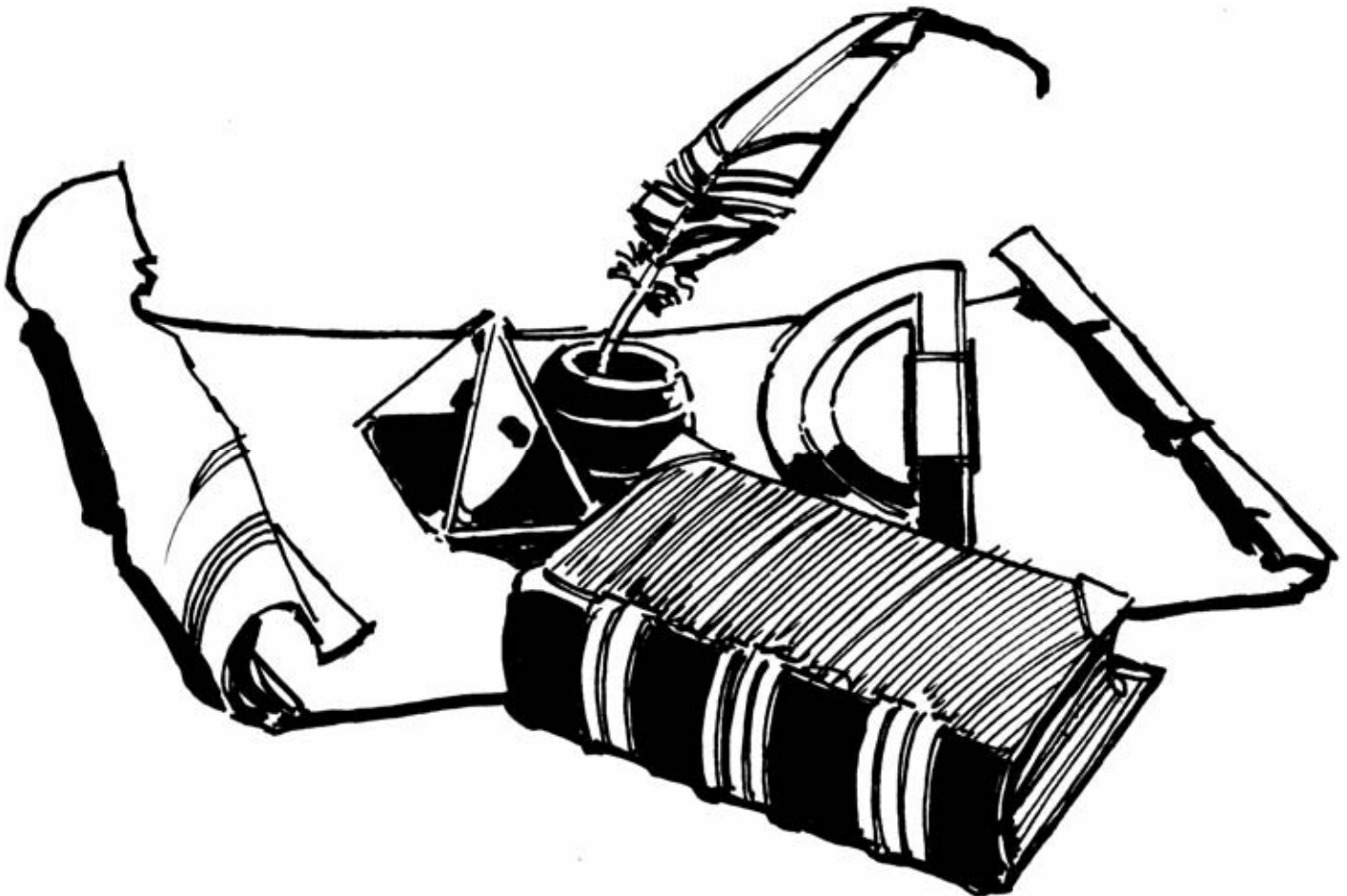
You follow the tunnel and almost at once come to another room. Its floor is far below the level of the entrance at which you stand and it is tiled, across the floor and to a considerable height around its circular walls, with tiles of strange interlocking shapes which seem to you to have some magical or mystical significance. The room is full to the brim with crystal-clear water and, hot and filthy as you are, you cannot resist the temptation. You remove your clothes and, sticking your sword firmly into the wooden doorway for safety, you dive into the water. After splashing happily for several minutes, and feeling greatly refreshed, you turn to climb out, and to your surprise you notice a submerged doorway immediately below the

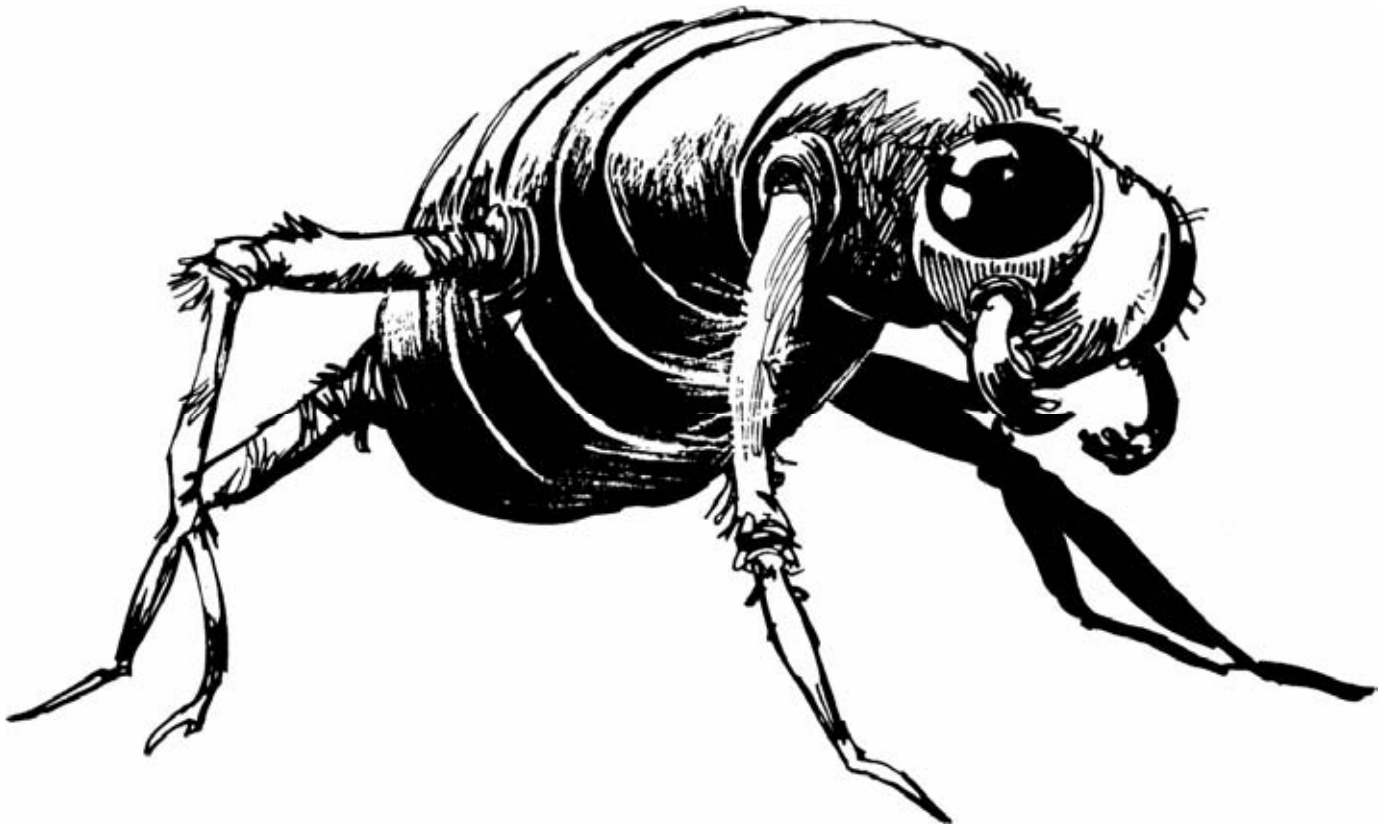
entrance. You dive down to inspect it more closely, but are unable to turn the handle, which is lucky, for if you let all the water drain away, you would not be able to climb out of the pool. There is nothing left to do here, so you dress and leave. You return to the room with the pit. You may jump down into it now (turn to **186**), or leave and head west (turn to **168**).



164

As you try the handle, you feel the door being pushed towards you as if by a great weight. You realize your mistake at once, when spurts of water burst around the edges of the door. Desperately trying to re-close it, you soon recognize the impossibility of such a course, and turn to flee. The door bursts open and in the close confines of the tunnel you have no chance of escape. The full weight of the water falls upon you, drowning you instantly. Your adventure ends here.





165

You fall awkwardly in the dark and hurt yourself. Roll one die for the number of STAMINA points you lose. Suddenly your out-thrust hands touch the wall. The tunnel ends in nothing. You must return. As you grope your way to a side-wall, you hear a chink of metal and, feeling around your feet, you find a small object on the floor. You take it with you, return to the ladder and climb up to the light to inspect your find. It is a small golden key. Putting it in your pocket, you head north again. Turn to **96**.

166

Your search of the room is thorough, but, because of the loud noise of his snores, does not wake the old man up. He looks harmless enough, but you have been mistaken in the past and let seemingly harmless adversaries live, only to regret it when they produced a hidden weapon and attacked you. Perhaps just killing him would be the best plan. If you wish to do this, turn to **17**. If you want to wake him up and question him, turn to **113**.

167

Are you wearing the Ring of Skill? If you are, turn to **134**. If you are not, turn to **58**.

168

You arrive at another junction. You may go north (turn to **161**) or keep west (turn to **73**).

169

At the end of the tunnel you find a small door. As you look at it, you hear a strange gurgling noise. You touch the door, and it feels strangely cold. If you wish to open it, turn to **164**. If you would rather leave it, return to **172** and make another choice.

170

The spike does a lot of damage. Lose 3 STAMINA points. You reach the ruby. Turn to **46**.

171

As you walk along the causeway, the pools of mud on either side begin to stir. Huge bubbles of gas rise and burst, almost choking you with the stench of rotten flesh. *Test your Luck*. If you are Lucky, turn to **173**. If you are Unlucky, turn to **182**.

172

The tunnel widens rapidly, until it achieves the proportions of a small room with the tunnel continuing on the other side. In the middle of the floor is a shallow pit. If you want to scramble across the pit, and take the far tunnel, turn to **163**. If you would rather jump down into the pit, turn to **185**. If you want to leave, return to the junction and head west, turn to **168**.

173

You reach the other side without incident. Turn to **52**.





174

You emerge into a huge cavern. There, on a shelf cut out of the far wall, is a gigantic ruby, as big as a hen's egg. Its polished facets glint in the light of the flares around the wall. It is protected by semicircles of long, sharp metal spikes—several rows of them. As you watch, they move on their sockets. One minute they are lying like the spokes of a wheel, radiating from the place where the ruby lies; the next they are swivelling round to lie along the circular lines of force. It will not be easy to make your way to the jewel, and you can go only one step at a time. The spikes are very sharp and can inflict a nasty wound. If you want to try to get the ruby, turn to **189**. If you do not feel it worth the risk, you can leave and turn east (turn to **184**).

175

You step back from the advancing mass of maggots, which are between you and the only exit. You slash at the leaders, and they burst with a horrifying squelch. They are at once consumed by the next rank, and you realize that you have no hope of killing them all. In desperation, you take a flying leap into the undulating mass to try to get to the door, but as your foot reaches the floor and crushes several of the creatures you slide on their slime and, with arms flailing, fall into the midst of them. You are at once bitten in a hundred places, their strong jaws tearing the flesh from your bones, biting deep into muscle and sinew. They wriggle into your nose and mouth and burrow deep towards the soft tissues of the brain. You die in agony! Your adventure ends here.

176

You manage to get back to solid ground. You breathe a heartfelt sigh of relief. Turn to **32**.

177

It is a trick, and as you step through the space in the wall you trigger a loaded crossbow. *Test your Luck*. If you are Lucky, turn to **78**. If you are Unlucky, turn to **21**.

178

The tunnel becomes very low and narrow, and you could hardly miss the little phial of blue liquid lying on the floor. Turn to **34**.

179

The tunnel slopes sharply uphill, and eventually you find another junction. Looking south, you can see only a dead end. Head north once more and turn to **127**.

180

The passage slopes so steeply uphill that it becomes a chimney, and the only way to get up it is to wedge your back against one wall and your feet against the other, and inch your way little by little towards the top. When you get to the top you find yourself on a long ledge. You are very tired by this effort. Lose 1 STAMINA point. Turn to **56**.

**181**

As you walk around the pool, you notice the surface of the mud begin to stir. Huge bubbles of gas rise and burst, filling the air with the stench of rotten flesh. *Test your Luck*. If you are Lucky, turn to **192**. If you are Unlucky, turn to **188**.

182

Out of the mud rise the heads of a pair of Mud Dragons. The tentacles above their eyebrows glow green as they range about in search of their prey. The vast mouths open in unison, and clouds of evil-smelling gas surround you. The monsters begin to inhale air, swelling as they do so until they are twice their normal size. You draw your sword, and hope that all your LUCK, STAMINA and SKILL will defend you against the peril that awaits you.

First

MUD DRAGON SKILL 9 STAMINA 5

Second

MUD DRAGON SKILL 10 STAMINA 6

Both Mud Dragons will make a separate attack on you in each Attack Round, but you must choose which of the two you will fight. Attack your chosen Dragon as in a normal fight. Against the other, you must throw for your Attack Strength in the normal way, but even if your Attack Strength is greater, you will not wound it. You must count this as though you have defended yourself against its blow. However, if its Attack Strength is greater, it will have wounded you in the normal way. If you win, turn to **74**.

183

One of the swivelling spikes turns unexpectedly, piercing the skin with ease. *Test your Luck*. If you are Lucky, turn to **194**. If you are Unlucky, turn to **170**.

184

Heading east you come to the central junction. If you want to go north, turn to **161**. If you want to carry on to the east, turn to **136**.

185

You jump down into the pit, having first made certain that you will be able to get out again if necessary. As you look around, you

see a low entrance under an overhanging rock. You bend almost double and look into it. If you want to investigate further, turn to **178**. If you would rather return to the room, turn to **172** and make another choice.

186

You land heavily, spraining your ankle badly. Lose 3 STAMINA points. You set off to the north again, limping badly. Turn to **126**.

187

You tell the man the way you have come and he smiles at you. 'Thank you,' he says. 'You have helped me, so I will help you. All I can say is: "All that glitters is not gold." There are many forms to what you seek; do not be misled by false Idols.' So saying, he scurries past you, and disappears into the distance. Puzzled, you turn eastwards. Turn to **57**.

188

The surface of the mud begins to rise in the centre, and a massive bubble of gas bursts with a dull *phut*. As the surface begins to settle, small points of green light flicker across it. Next, the points of light appear to be on stalks, which grow out of the mud, getting longer by the minute. Eventually, with a massive heave, a Mud Dragon rises from the depths! It lies half-submerged in the glutinous mess. The green lights you now see to be tentacles across its eyebrows, and they range round you like antennae until with one accord they are all pointing at you. The vast mouth opens and releases a cloud of evil-smelling gas, and the monster begins to swell as it inhales air. You realize that you must do battle with it.

MUD DRAGON SKILL 9 STAMINA 5

If you win, turn to **9**.

189

As you cross the floor, waiting carefully for the spikes to let you through as they rotate and sway, the tip of one spike catches your tunic, and pulls you off balance. *Test your Luck*. If you are Lucky, turn to **162**. If you are Unlucky, turn to **183**.



190

You almost reach the bottom when the rope runs out. You will have to drop the rest of the way. It is about two metres, but on to stony ground. *Test your Luck*. If you are Lucky, no harm comes to you, and you reach the ground safely (turn to **27**). If you are Unlucky, turn to **54**.

191

You inspect the bodies of the three creatures, and find 1 Gold Piece on each of them. You approach the crystal, but the beautiful pulsating light is beginning to fade, and by the time you lift it up, it is merely a chunk of worthless glass. With a curse, you hurl it to the ground, where it shatters. The only other item of interest in the cave is a round hole, about a metre across, in the wall, several metres from the floor. You drag across the plinth on which the crystal had stood, and look in. Leading downwards on a gentle slope is a smooth slide. If you wish to slide down the hole, turn to **123**. If you would rather leave by the north tunnel, turn to **33**.

192

You reach the other side without any trouble. Leave by the northern passage. Turn to **52**.

193

Walking round the pool, you see the surface stirring. Small green lights are apparently growing from the surface of the mud. *Test your Luck*. If you are Lucky, turn to **25**. If you are Unlucky, turn to **101**.

194

The spike does a little damage, but it is not too severe. Lose 2 STAMINA points. You reach the ruby. Turn to **46**.

195

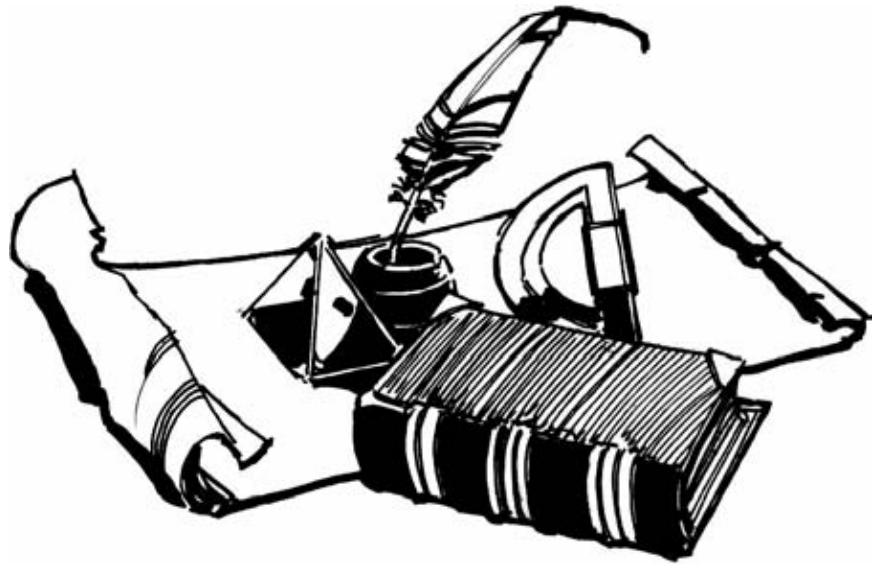
The passageway is blocked by a great oaken door, with beautifully wrought iron hinges, and a large, twisted iron handle. On either side of the door, flares in brackets on the wall give a flickering light. Nailed to the door is a parchment with writing in several languages. You scan the words until you find your own language. It reads:

If you have come this far your courage is great. Now you must live with courage or die with courage. Knock and enter.

You knock at the door and turn the handle. Turn to **39**.

196

Padding your shoulder with as much loose clothing as you can, you put your head down and charge the door. Roll one die. If the number is 1–4, you hurt yourself on the spikes, and lose 2 STAMINA points. If the number is a 5 or 6, the door bursts open (turn to **158**). You must carry on rolling the die until you break down the door.

**197**

When you have drunk the Potion you feel no different, but you have drunk the Elixir of Fortune. Every time you *Test your Luck* from now on, add 1 point to your dice roll. If you have not already done so, you may drink the first bottle (turn to **139**), or the second bottle (turn to **150**). Alternatively, you may continue your journey east (turn to **29**).

**198**

Altogether, the Orcs had 5 Gold Pieces, and one of them had a sprig of herb. If you feel hungry enough, or suspect that it has special powers, and would like to eat the herb, turn to **49**. If you would prefer to leave it, and exit through the north door, turn to **152**.

199

The trapdoor is very stiff, but you pull it open. Below is a small cavity with three items in it – a ring, a phial of liquid and a folded cape. If you want to try on the ring, turn to **119**. If you want to try on the cape, turn to **12**. If you want to drink the liquid, turn to **71**. If you want to leave all these useful things for the next traveller, close the trapdoor and leave by the north passage (turn to **80**).

**200**

The crowd of Elves at the top looks up at you expectantly, their bows taut, and every arrow pointing at you. The Chief's son steps up, and looks questioningly at the old man, who gives an almost imperceptible nod. His face expressionless, the Elf turns to you: 'Human, you are deemed to be innocent and are free to go. You may keep whatever you have found in the Dungeon of Justice and be on your way.' Dazed, you step off the platform. The Elves make way for you, as you walk between their ranks. When you come to open ground, you turn – and to your surprise, not one Elf is in sight. All that remains is the old man on the platform. He nods goodbye to you, and as you watch he disappears into shimmering light. You shrug to yourself and set off on the long walk to Sapphire City.



MONSTER CROSSWORD

Judging by the number of entries we had for the Monster Crossword Competition in *Warlock 3*, there are an awful lot of FF players who like to fit words into little white boxes. Strange, isn't it?

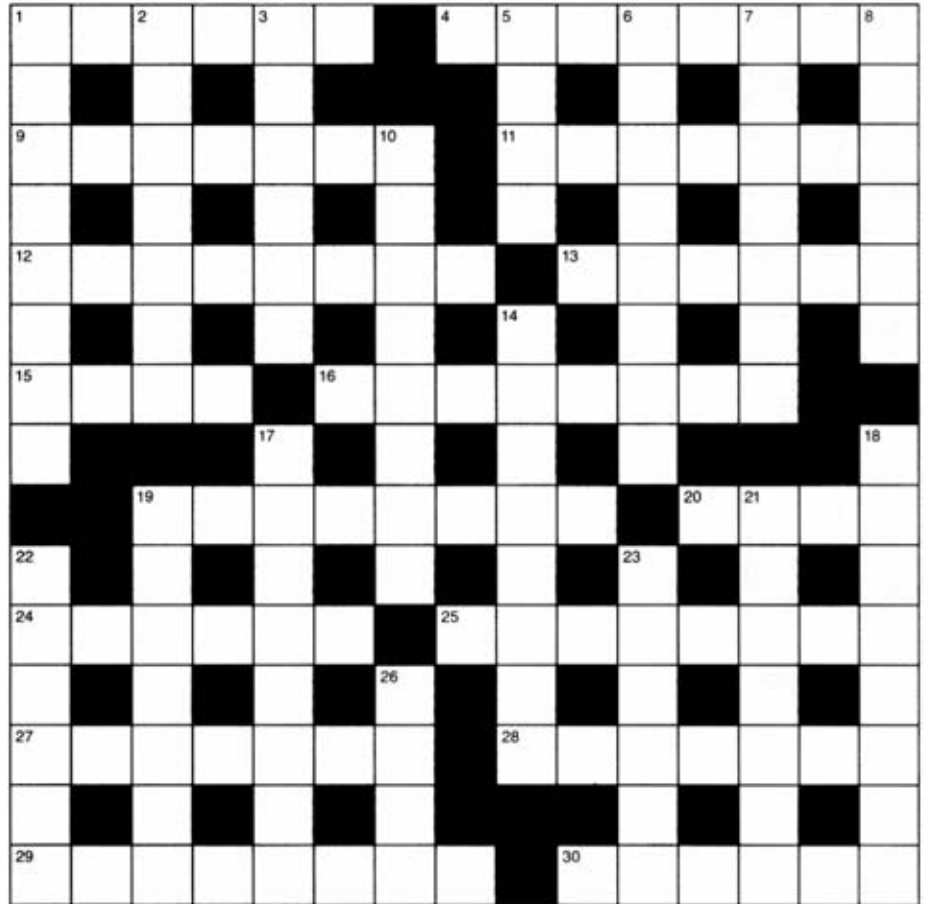
So the powers that be bring you *another* Monster Crossword! This one is a little more 'cryptic' than the last; you will need a high **SKILL** score to complete it. It has been sent in by Brian Parsons of Peterborough, Cambridgeshire. Hopefully it will be difficult enough to keep *Warlock* readers busy until issue 6 comes out.

Across

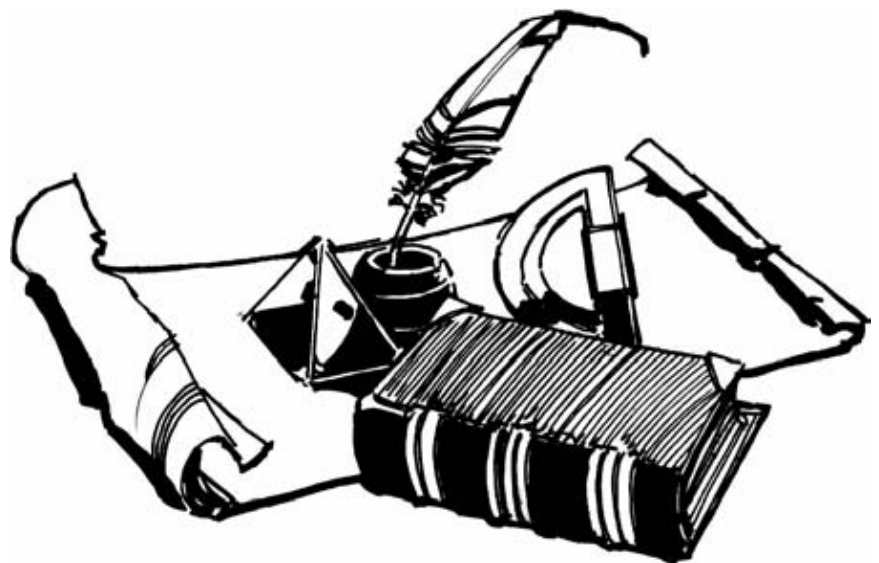
- 1 Useful to have when playing an adventure game (6)
- 4 You'll need a lamp to go down here (5, 3)
- 9 Are you happy with what the box holds? (7)
- 11 Confused fear 'Pon seeing this ungodly action (7)
- 12 Fighting Fantasy is a favourite one of these (8)
- 13 Some things can be this in your hands (6)
- 15 & 28 If your **STAMINA** fails, you could end up this! (4, 2, 1, 4)
- 16 A sore blow mixed up in this trophy for flowers (4, 4)
- 19 An alternative way to store adventure programs (2, 2, 4)
- 20 A useful weapon from nutmeg? (4)
- 24 This confused rascal could be one-eyed marine villain (6)
- 25 When a sword goes through him, he is obviously this (2, 6)
- 27 Merlin with added gravity turned out to be a nasty piece of work (7)
- 28 See 15 across
- 29 You're often against them in the chemistry laboratory (8)
- 30 You'll often do this during a fight – so have a rest to recover (6)

Down

- 1 Ace spade turns over your adventure (8)
- 2 Lose your memory and you're suffering this (7)
- 3 This potion makes you sick (6)
- 5 Where to kiss Courga (4)
- 6 Bad-tempered arrow firer (8)
- 7 Friendly, wanting a game (7)
- 8 A choice of three options could give you this chance (6)
- 10 Way to go to get to the sun (3,5)
- 17 Tonal cue messed up gives the opposite to what this is! (3, 1, 4)
- 18 You may have done this to end up in 4 across (4, 4)



- 19 Seen cob turn into something revolting (7)
- 21 Gives monsters form and shape in *Warlock* (7)
- 22 A curse on you could give you this (6)
- 23 Try to keep it up during your adventure (6)
- 26 Negative tie up! (4)



The sender of the first correct solution drawn out of the hat on 1 July 1985 will win a £10 prize. All entries must be accompanied by the official entry token. Name, full address

and age must also be given. The solution will be published in *Warlock 6*. Overseas entries will be accepted until 1 December 1985.



Keep your wits about you, mortal.



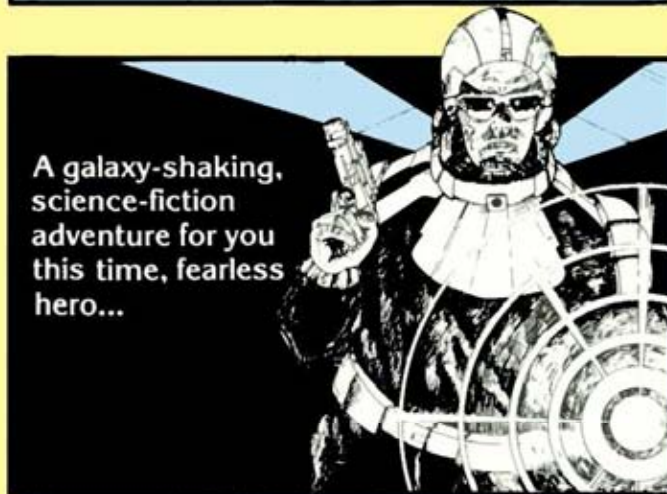
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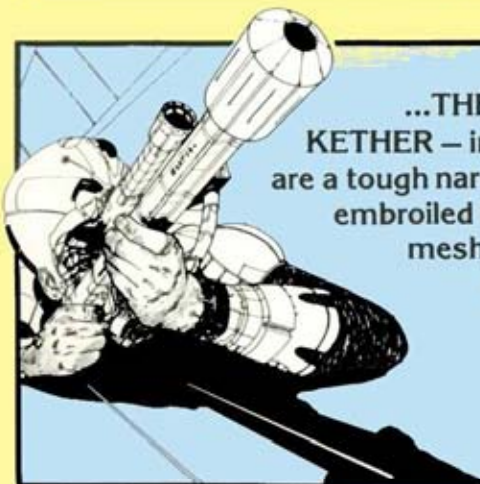
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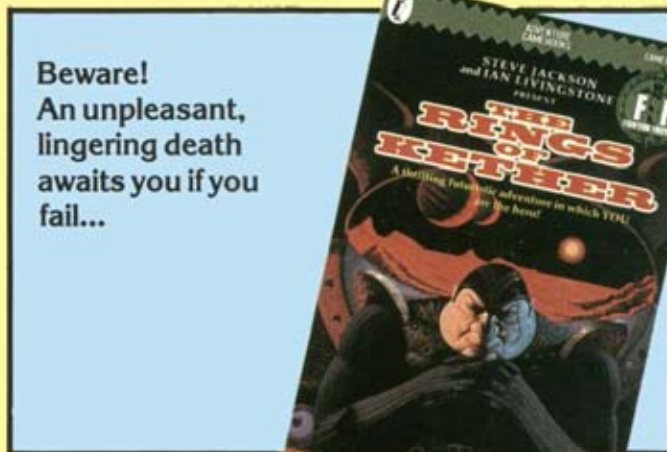
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